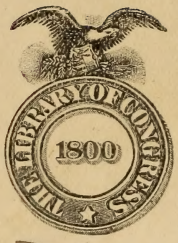

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HORACE.

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Horatius Flaccus, Publius

THE

WORKS OF HORACE,

WITH

ENGLISH NOTES, CRITICAL AND EXPLANATORY.

BY CHARLES ANTHON, LL.D.,

PROFESSOR OF THE GREEK AND LATIN LANGUAGES IN COLUMBIA COLLEGE, AND RECTOR OF THE GRAMMAR SCHOOL.

A NEW EDITION,

CORRECTED AND ENLARGED, WITH EXCURSIONS RELATIVE TO THE WINES AND VINEYARDS OF THE ANCIENTS; AND A LIFE OF HORACE BY MILMAN.

NEW YORK:

HARPER & BROTHERS, PUBLISHERS

329 & 331 PEARL STREET,

FRANKLIN SQUARE.

1855.

PA6393
.A3A6
1855

Entered, according to Act of Congress, in the year 1849, by

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TO THE MEMORY OF

MY OLD AND VALUED FRIEND,

JAMES CAMPBELL, ESQ.,

WHO,

AMID THE BURDENSOME DUTIES OF AN OFFICIAL STATION COULD STILL FIND LEISURE TO GRATIFY A PURE AND CULTIVATED TASTE, BY REVIVING THE STUDIES OF HIS EARLIER YEARS.

PREFACE.

The text of the present edition has been corrected throughout, principally by that of Orelli, and the notes have been carefully revised and emended. Much additional matter has also been introduced, not only in the shape of new notes, but also of Excursions. The latter have been taken from the larger edition, and will be found to contain much interesting information respecting the vineyards and wines of the ancients. Milman's Life of Horace has also been appended, from the splendid edition of the poet, which has recently appeared under the supervision of that scholar, and likewise a biographical sketch of Mæcenas.

The larger edition contained a list of the authorities whence much subsidiary matter was obtained for the notes. This list was omitted in the previous edition of the smaller work, as the latter professed to be a mere abridgment, and as it was at that time the intention of the editor to publish a new edition of the larger Horace. This intention being, however, now abandoned, it has been thought advisable to transfer the list of authorities from the larger edition to the present one, the last thirteen works enumerated therein being those from which materials have been more immediately obtained for the improvement of the present volume. The list is as follows:

LIFE OF HORACE,

BY MILMAN.

CHAPTER I.

INTRODUCTION—BIRTH, PARENTAGE, EDUCATION OF HORACE—ATHENS —PHILIPPI—RETURN TO ROME.

The Poetry of Horace is the history of Rome during the great change from a republic to a monarchy, during the sudden and almost complete revolution from centuries of war and civil faction to that peaceful period which is called the Augustan Age of Letters. His life is the image of his eventful times. In his youth he plunges into the fierce and sanguinary civil war; and afterward subsiding quietly into literary ease, the partisan of Brutus softens into the friend of Mæcenas, and the happy subject, if not the flatterer, of Augustus. Nor is his personal history merely illustrative of his times in its broader outlines; every part of it, which is revealed to us in his poetry, is equally instructive. Even the parentage of the poet is connected with the difficult but important questions of the extent to which slavery in the Roman world was affected by manumission, and the formation of that middle class (the *libertini*), with their privileges, and the estimation in which they were held by society. His birthplace in the romantic scenery, and among the simple virtues of the old Italian yeomanry; his Roman education; his residence at Athens; his military services; the confiscation of his estate; his fortunes as a literary adventurer, cast upon the world in Rome; the state of Roman poetry when he commenced his career; the degree in which his compositions were Roman and original, or but the naturalization of new forms of Grecian poetry; the influence of the different sects of philosophy on the literature and manners of the age; even the state religion, particularly as it affected the higher and more intellectual orders, at this momentous crisis when Christianity was about to be revealed to mankind—every circumstance in the life of the poet is an incident in the history of man. The influences which formed his moral and poetical character are the prevalent modes of feeling and thought among the people, who had achieved the conquest of the world, and, weary of their own furious contentions, now began to slumber in the proud consciousness of universal empire In him, as in an individual example, appears the change which took place in the fortunes, position, sentiments, occupations, estimation, character, mode of living, when the Roman, from the citizen of a free and turbulent republic, became the subject of a peaceful mon-

archy, disguised indeed, but not, therefore, the less arbitrary; while his acquaintance, and even his intimate friends, extending through almost every gradation of society, show the same influences, as they affect persons of different characters, talents, or station. Horace is exactly in that happy intermediate rank which connects both extremes. His poems are inscribed to Agrippa or Mæcenas, even to the emperor himself, to his humbler private friend, or to his bailiff. He unites, in the same way, the literary with the social life; he shows the station assumed by or granted to mere men of letters, when the orator in the senate or in the forum ceded his place to the agreeable writer; the man who excited or composed at his will the strong passions of the Roman people, had lost his occupation and his power, which devolved, as far as the literary part of his fame, upon the popular author. The mingling intellectual elements blend together, even in more singular union, in the mind of the poet. Grecian education and tastes have not polished off the old Roman independence; the imitator of Greek forms of verse writes the purest vernacular Latin; the Epicurean philosophy has not subdued his masculine shrewdness and good sense to dreaming indolence. In the Roman part of his character he blends some reminiscence of the sturdy virtue of the Sabine or Apulian mountaineers with the refined manners of the city. All the great men of his day are the familiars of the poet; not in their hours of state alone, but in the ease of social intercourse: we become acquainted with their ordinary manners and habits; and are admitted to the privacy of Mæcenas, of Augustus himself, of Virgil, and of Varius. Thus the Horatian poetry is more than historical, it is the living age itself in all its varied reality. Without the biography of the poet, even without that of some of his contemporaries, the poetry of Horace can not be truly appreciated, it can hardly be understood; and by the magic of his poetry the reader is at once placed in the midst of Roman society in the Augustan age.

Quintus Horatius Flaccus was born on the 8th of December, in the year U.C. 689, B.C. 65, during the consulship of L. Cotta and L. Manlius Torquatus. His father (such was the received and natural theory) owed his freedom to one of the illustrious family of the Horatii, whose name, according to general usage, he was permitted to assume. Recent writers,[1] however, have shown from inscriptions that Venusia, the town in the territory of which Horace was born, belonged to the Horatian tribe at Rome; and that the father of Horace may have been a freedman of the town of Venusia. The great family of the Horatii, so glorious in the early days of the republic, certainly did not maintain its celebrity in the later times. With one solitary exception, a legate of C. Calvisius in Africa (*Cic., ad Fam.*, xii., 30), it might seem to have been extinct. If the freedman of an Horatius, the father of the poet does not appear to have

1. *G. F. Grotefend* in "Ersch und Gruber's Encyclopædie," Horatius: and *C. L. Grotefend* in the Darmstadt Lit. Journal. *Franke*, Fasti Horatiani, note 1

kept up that connection, or civil relationship, which bound the emancipated slave, by natural ties of affection and gratitude, to the family of his generous master. The theory of this assumption of a Roman name was, that the master, having bestowed civil life on the freedman, stood, in a certain sense, in the place of a parent. He still retained some authority, and inherited the freedman's property in case of his dying intestate. On the other hand, the freedman was under the obligation of maintaining his patron, or even the father and mother of his patron, if they fell into indigence.[1] But there is no allusion in the poet's works to any connection of this kind. At all events, the freedman has thrown a brighter and more lasting lustre around that celebrated name than all the virtues and exploits of the older patriots who bore it. We know no reason for his having the prænomen Quintus, nor the agnomen, by which he was familiarly known, Flaccus. The latter name was by no means uncommon; it is found in the Calpurnian, the Cornelian, the Pomponian, and the Valerian families. Horace was of ingenuous birth, which implies that he was born after his father had received his manumission. The silence of the poet about his mother leads to the supposition that she died in his early youth.

The father of Horace exercised the function of collector of payments at auction.[2] The collector was a public servant. This comparatively humble office was probably paid according to the number of sales, and the value of the property brought to market; and in those days of confiscation, and of rapid and frequent changes of property, through the inordinate ambition or luxury of some, the forfeitures or ruin of opulent landholders, and the extinction of noble families in the civil wars, the amount and value of the property brought to sale (*sub hasta*) was likely to enable a prudent public officer to make a decent fortune. This seems to have been the case with the elder Horace, who invested his acquisitions in a house and farm in the district of Venusia, on the banks of the River Aufidus, close upon the doubtful boundaries of Lucania and Apulia. There he settled down into a respectable small farmer. In this house the poet was born, and passed his infant years. One incident, mentioned in *Ode* iii., 4, 9–20, can not but remind the English reader of the old ballad of the

1. Compare *Pliny*, H. N., xxxi., 2, for an instance of the literary son of a distinguished man in those times paying a tribute of gratitude to his civil parent. Laurea Tullius, the poet, was a freedman of the great orator. A warm spring had broken out in the Academic Villa of Cicero, which was supposed to cure diseases in the eyes. The poetical inscription by L. Tullius (of which the feeling is better than the taste) described the spring as providentially revealed, in order that more eyes might be enabled to read the widely-disseminated works of his master. The freedman and freedwoman were admitted into the family mausoleum with those who had emancipated them. See several inscriptions, especially a very beautiful one, *Gruter*, p. 715; *Ciampini*, p. 173.

2. "Coactor exauctionum."—*Suet. in Vit.* Another reading, *exactionum*, would make him a collector of the indirect taxes, farmed by the publicani; the Roman municipalities in Italy being exempt from all direct taxation.

Children in the Wood, "and Robin Redbreast piously did cover them with leaves."

The names and situation of the towns in this romantic district (the Basilicata) still answer to the description of the poet, the high-hung *chalèts* of Acerenza, the vast thickets of Banzi, and the picturesque peaks of Mount Voltore. There are no monuments to mark the site of Bantia; bones, helmets, pieces of armor, and a few bad vases, have been picked up near Acerenza.[1] The poet cherished through life his fond reminiscences of these scenes, the shores of the sounding Aufidus (to whose destructive floods he alludes in one of his latest odes), and the fountain of Bandusia.[2] He delights also in reverting to the plain life and severe manners of the rustic population. Shrewd, strenuous, and frugal, this race furnished the best soldiers for the Roman legion; their sun-burned wives shared in their toils (*Epod.* ii. 41–2). They cultivated their small farms with their own labor and that of their sons (*Sat.* ii., 2, 114). They worshipped their rustic deities, and believed in the superstitions of a religious and simple people, witchcraft and fortune-telling (*Sat.* i., 9, 29, 30). The hardy but contented Ofella (*Sat.* ii., 2, 112, *seqq.*) was a kind of type of the Sabine or Apulian peasant.

At about ten or twelve years old commenced the more serious and important part of the Roman education. It does not appear how Horace acquired the first rudiments of learning; but, as he grew to youth, the father, either discerning some promise in the boy, or from paternal fondness, determined to devote himself entirely to the education of his son. He was by no means rich, his farm was unproductive, yet he declined to send his son to Venusia, to the school of Flavius, to which resorted the children of the rural and municipal aristocracy, the consequential sons of consequential fathers, with their satchels and tablets on their arms, and making their regular payments every month.[3] He took the bold step of removing him at once to Rome, to receive the liberal education of a knight's or a senator's son; and, lest the youth should be depressed by the feeling of inferiority, provided him with whatever was necessary to make a respectable appearance, dress and slaves to attend him, as if he had been of an ancient family. But, though the parent thus removed his son to the public schools of the metropolis, and preferred that he

1. Keppel Craven's Tour in the Abruzzi. Lombardi, sopra la Basilicata, in Memorie dell' Instituto Archæologico.

2. The biographers of Horace had transferred this fountain to the neighborhood of the poet's Sabine villa. M. Capmartin de Chaupy proved, by a bull of Pope Paschal II., that it was to be sought in the neighborhood of Venusia. Some modern writers are so pertinaciously set on finding it in the Sabine district, that they have supposed Horace to have called some fountain in that valley by the name endeared to him by his youthful remembrances. But do we know enough of the life of Horace to pronounce that he may not have visited, even more than once, the scenes of his childhood, or to decide that he did not address the famous ode to the Venusian fountain? (*Capmartin de Chaupy, Maison d'Horace*, tom. ii., p 363.)

3. Sat. i. 6, 71, *seqq.*

should associate with the genuine youthful nobility of the capital rather than the no less haughty, but more coarse and unpolished gentry (the retired centurions) of the provinces, he took great care that while he secured the advantages, he should be protected from the dangers of the voluptuous capital. Even if his son should rise no higher than his own humble calling as a public crier or collector, his good education would be invaluable; yet must it not be purchased by the sacrifice of sound morals. He attended him to the different schools; watched with severe but affectionate control over his character; so that the boy escaped not merely the taint, but even the reproach of immorality.[1] The poet always speaks of his father with grateful reverence and with honest pride.

His first turn for satire was encouraged by his father's severe animadversions on the follies and vices of his compatriots, which he held up as warning examples to his son.[2] To one of his schoolmasters the poet has given imperishable fame. Orbilius, whose flogging propensities have grown into a proverb, had been an apparitor, and afterward served in the army; an excellent training for a disciplinarian, if not for a teacher; but Orbilius got more reputation than profit from his occupation.[3] The two principal, if not the only authors read in the school of Orbilius, were Homer in Greek, and Livius Andronicus in Latin.[4] Homer was, down to the time of Julian, an indispensable part of Greek, and already of Roman education.[5] Orbilius was, no doubt, of the old school; a teacher to the heart of rigid Cato; an admirer of the genuine Roman poetry. Livius Andronicus was not only the earliest writer of tragedy, but had translated the Odyssey into the Saturnian verse, the native vernacular metre of Italy.[6] Orbilius may not merely have thought the Euêmerism of Ennius, or the Epicurianism of Lucretius, unfit for the study of Roman youth, but have considered Accius, Pacuvius, or Terence too foreign and Grecian, and as having degenerated from the primitive simplicity of the father of Roman verse. The more modern and Grecian taste of Horace is constantly contending with

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1. Sat. i., 6, 81, *seqq.* 2. Sat. i., 4, 105, *seqq.*

3. "Docuit majore fama quam emolumento."—*Sueton., de Grammat.*

4. Bentley doubted whether any patrician schoolmaster, at that time, would use the works of a poet so antiquated as Livius Andronicus. He proposed to read Lævius, the name of an obscure writer of love-verses (*Ἐρωτοπαίγνια*), to whom he ascribes many of the fragments usually assigned to Livius, and which bear no marks of obsolete antiquity. But, with due respect to the great critic, the elder Horace might have objected still more strongly to the modern amatory verses of Lævius than to the rude strains of Livius.

5. Epist. ii., 2, 41–2. Compare *Quint.*, i., 8; *Plin.*, Epist. ii., 15; *Statius*, Sylv., v., 3. D. Heinsius quotes from Theodoret, *τούτων δὲ οἱ πλεῖστοι οὐδὲ τὴν μῆνιν ἴσασι τὴν Ἀχιλλέως.* Even as late as that father of the Church it was a mark of ignorance not to have read Homer.

6. Cicero thought but meanly of Livius: "Nam et Odyssea Latina, est sic tanquam opus aliquod Dædali, et Livianæ fabulæ non satis dignæ quæ iterum legantur."—*Brutus*, c. 18.

this antiquarian school of poetry, and his unpleasing remembrance of the manner in which the study of Livius was enforced by his early teacher may have tended to confirm his fastidious aversion from the ruder poetry.

Horace, it may be concluded, assumed the manly robe (toga virilis) in his sixteenth or seventeenth year. It is probable that he lost his excellent and honored father before he set out to complete his education at Athens. But of what stirring events must the boy have been witness during his residence at Rome! He might possibly, soon after his arrival (B.C. 52), have heard Cicero speak his oration for Milo. Into the subsequent years were crowded all the preparations for the last contest between Pompey and Cæsar. The peaceful studies of the Roman youth must have been strangely interrupted by these political excitements. What spirited boy would not have thrown aside his books to behold the triumphant entrance of Cæsar into Rome after the passage of the Rubicon? And while that decisive step was but threatened, how anxiously and fearfully must Rome have awaited her doom—ignorant who was to be her master, and how that master would use his power; whether new proscriptions would more than decimate her patrician families, and deluge her streets with blood; whether military license would have free scope, and the majesty of the Roman people be insulted by the outrages of an infuriated soldiery! No man was so obscure, so young, or so thoughtless, but that he must have been deeply impressed with the insecurity of liberty and of life. During the whole conflict, what must have been the suspense, the agitation, the party violence, the terror, the alternate elevation and prostration of mind! In the unruffled quiet of his manhood and age, how often must these turbulent and awful days have contrasted themselves, in the memory of Horace, with his tranquil pursuits of letters, social enjoyment, and country retirement.

It was about the time of (probably the year after) the battle of Pharsalia (for the state of Greece, just at the period of the final conflict, must have been insecure, if not dangerous) that the youthful Horace left his school at Rome to study in Athens. If his father was dead, the produce of the Venusian estate would no doubt suffice for his maintenance; if still living, the generous love of the parent would not hesitate at this further expense, if within his power. During many centuries of the Roman greatness, down to the time when her schools were closed by Justinian, Athens was the university, as it has been called, of the world, where almost all the distinguished youth, both of the East and West, passed a certain period of study in the liberal arts, letters, and philosophy. This continued even after the establishment of Christianity. Basil and Gregory of Nazianzus studied together, and formed their youthful friendships; as Horace did, no doubt, with some of the noble or distinguished youth of the day. On this point, however, his poems are silent, and contain no allusions to his associates and rivals in study. The

younger Quintus Cicero was at this time likewise a student at Athens, but there is no clew to connect these two names.[1]

The advantages which Horace derived from his residence in Athens may be traced in his familiarity with Attic literature, or, rather, with the whole range of Greek poetry, Homeric, lyric, and dramatic. In the region of his birth Greek was spoken almost as commonly as Latin;[2] and Horace had already, at Rome, been instructed in the poetry of Homer. In Athens, he studied, particularly, the comic writers; the great models of that kind of poetry which consists in shrewd and acute observation on actual human life, on society, manners, and morals, expressed in terse, perspicuous, and animated verse, which he was destined, in another form, to carry to such unrivalled perfection in his own language. But he incurred a great danger, that of sinking into a third or fourth rate Greek poet, if, in a foreign language, he could have attained even to that humble eminence. He represents the genius of his country under the form of Romulus, remonstrating against this misdirection of his talents. Romulus, or, rather, the strong sense of Horace himself, gave good reason for this advice.[3] The mine of Grecian poetry was exhausted; every place of honor was occupied; a new poet, particularly a stranger, could only be lost in the inglorious crowds. But this is not all. It is a law of human genius, without exception, that no man can be a great poet except in his native speech. Inspiration seems impatient of the slower process of translating our thoughts into a second language. The expression must be as free and spontaneous as the conception; and, however we may polish and refine our native style, and substitute a more tardy and elaborate for an instantaneous and inartificial mode of composition, there is a facility, a mastery, a complete harmony between "the thoughts that breathe and the words that burn," which can never be attained except in our mother tongue.

The death of Cæsar, and the arrival of Brutus at Athens, broke up the peaceful studies of Horace. It had been surprising if the whole Roman youth, at this ardent and generous period of life, breathing the air of Pericles, Aristides, and Demosthenes, imbibing the sentiments of republican liberty from all which was the object of their study, had not thrown themselves at once into the ranks of Brutus, and rallied round the rescued but still imperilled freedom of Rome. Horace was at once advanced to the rank of military tribune, and the command of a legion. Excepting at such critical periods, when the ordinary course of military promotion was superseded by the exigencies of the times, when it was no doubt difficult for Brutus to find Roman officers for his newly-raised troops, the son of a freedman, of no very robust frame, and altogether inexperienced in war, would not have acquired that rank. His appointment, as he acknowledges, on account of his ignoble birth excited jealousy.[4]

1. *Weichert de L. Vario*, &c., p. 328.
2. Sat. i., 10, 30.
3. Sat. i., 10, 31, *seqq.*
4. Sat. i., 6, 46, *seqq.*

Yet he acquired the confidence of his commanders, and, unless he has highly colored his hard service, was engaged in some difficulties and perils.[1] It is probable that while in the army of Brutus he crossed over into Asia. Though it is not quite clear that he was present at Clazomenæ when the quarrel took place between Persius and Rupilius Rex, which forms the subject of *Sat.* i., 7, and his local knowledge of Lebedos, which has been appealed to, is not absolutely certain;[2] yet some of his descriptive epithets appear too distinct and faithful for mere borrowed and conventional poetic language He must have visited parts of Greece at some period of his life, as he speaks of not having been so much *struck* by the rich plain of Larissa, or the more rugged district of Lacedæmon, as by the headlong Anio and the grove of Tibur.[3]

The battle of Philippi closed the military career of Horace. His conduct after the battle, his flight, and throwing away his shield, have been the subject of much grave animadversion and as grave defence. Lessing wrote an ingenious essay to vindicate the morals and the courage of Horace.[4] Wieland goes still further in his assertion of the poet's valor: "Horace could not have called up the remembrance of the hero (Brutus), by whom he was beloved, without reproaching himself for having yielded to the instinct of personal safety instead of dying with him; and, according to my feeling, *non bene* is a sign of regret which he offers to the memory of that great man, and an expression of that shame of which a noble spirit alone is capable."[5] The foolish and fatal precipitancy with which Brutus and Cassius, upon the first news of defeat, instead of attempting to rally their broken troops, and to maintain the conflict for liberty, took refuge in suicide, might appear, to the shrewd good sense of Horace, very different from the death of Cato, of which he has expressed his admiration. And Wieland had forgotten that Horace fairly confesses his fears, and attributes his escape to Mercury, the god of letters.[6] Lessing is no doubt right that the playful allusion of the poet to his throwing away his shield has been taken much more in earnest than was intended; and the passage, after all, is an imitation, if not a translation, from Alcæus. In its most literal sense, it amounts to no more than that Horace fled with the rest of the defeated army, not that he showed any want of valor during the battle. He abandoned the cause of Brutus when it was not merely desperate, but extinct. Messala had refused to take the command of the broken troops, and had passed over to the other side; a few only, among whom was the friend of Horace, Pompeius Varus, threw themselves into the fleet of Sextus Pompeius, a pirate rather than a political

1. Ode ii., 7, 1. 2. Epist. i., 11, 6. 3. Ode i., 7, 11.

4. *Werke*, ix., p. 126, 173. Lessing is completely successful in repelling a more disgraceful imputation upon the memory of the poet. In a passage of Seneca, some foolish commentator had substituted the name of Horatius for a certain L. Hostius, a man of peculiar profligacy.

5. *Wieland*, Horazens Briefe, b. ii., p. 161. 6. Ode ii., 7, 13.

leader.[1] Liberty may be said to have deserted Horace rather than Horace liberty; and, happily for mankind, he felt that his calling was to more peaceful pursuits.

Horace found his way back, it is uncertain in what manner, to Rome.[2] But his estate was confiscated; some new *coactor* was collecting the price of his native fields, which his father had perhaps acquired through former confiscations; for Venusia was one of the eighteen cities assigned by the victorious triumvirate to their soldiers.[3] On his return to Rome, nothing can have been well more dark or hopeless than the condition of our poet. He was too obscure to be marked by proscription, or may have found security in some general act of amnesty to the inferior followers of Brutus. But the friends which he had already made were on the wrong side in politics; he had no family connections, no birth to gild his poverty. It was probably at this period of his life that he purchased the place of scribe in the quæstor's office; but from what source he derived the purchase money—the wreck of his fortunes, old debts, or the liberality of his friends—we can only conjecture.[4] On the profits of this place he managed to live with the utmost frugality. His ordinary fare was but a vegetable diet, his household stuff of the meanest ware. He was still poor, and his poverty emboldened and urged him to be a poet.

CHAPTER II.

STATE OF ROMAN POETRY—THEORY OF EARLY ROMAN POETRY—CAUSES OF ITS TOTAL LOSS—ENNIUS—INTRODUCTION OF HEXAMETER VERSE—GREEK INFLUENCES—DRAMA—LUCRETIUS—CATULLUS—HORACE THE FRIEND OF VIRGIL AND OF VARIUS—POVERTY MAKES HIM A POET—INTRODUCTION TO MÆCENAS—INTIMACY WITH MÆCENAS—CIRCLE OF MEN OF LETTERS—FIRST BOOK OF SATIRES.

THE state of Roman poetry, and its history, up to the time when Horace began to devote himself to it, is indispensable to a just estimate of his place among the poets of Rome. Rome, according to

1. *Manilius*, i., 859, *seqq.*

2. It is difficult to place the peril of shipwreck off Cape Palinurus, on the western coast of Lucania (Ode iii., 4, 28), in any part of the poet's life. It is not impossible that, by the accident of finding a more ready passage that way, or even for concealment, he may have made the more circuitous voyage toward Rome, and so encountered this danger.

3. *Appian*, B. C., iv., 3.

4. "Scriptum quæstorium comparavit." (*Sueton., in Vit.*) There is only one passage in his poetry which can be construed into an allusion to this occupation, unless the "hated business" (*invisa negotia*) which compelled him to go, at times, to Rome, related to the duties of his office. The college of scribes seem to have thought that they had a claim to his support in something which concerned their common interest (Sat. ii., 6, 36, *seq.*). But in the account which he gives of the manner in which he usually spent the day (Sat. i., 6, 120), there is no allusion to official business.

the modern theory, had her mythic and Homeric age; her early history is but her epic cycle transmuted into prose. The probability that Rome possessed this older poetry, and the *internal* evidence for its existence, are strong, if not conclusive.

If from the steppes of Tartary to the shores of Peru—if in various degrees of excellence from the inimitable epics of Homer to the wild ditties of the South Sea islanders—scarcely any nation or tribe is without its popular songs, is it likely that Rome alone should have been barren, unimaginative, unmusical, without its sacred bards, or, if its bards were not invested with religious sanctity, without its popular minstrels; Rome, with so much to kindle the imagination and stir the heart; Rome, peopled by a race necessarily involved in adventurous warfare, and instinct with nationality, and with the rivalry of contending orders? In Rome every thing seems to conspire, which in all other countries, in all other races, has kindled the song of the bard. When, therefore, we find the history as it is handed down to us, though obviously having passed through the chill and unimaginative older chronicle, still nevertheless instinct with infelt poetry, can we doubt where it had its origin?

"The early history of Rome," observes Mr. Macaulay, "is indeed far more poetical than any thing else in Latin literature. The loves of the Vestal and the God of War, the cradle laid among the reeds of the Tiber, the fig-tree, the she-wolf, the shepherd's cabin, the recognition, the fratricide, the rape of the Sabines, the death of Tarpeia, the fall of Hostus Hostilius, the struggle of Mettus Curtius through the marsh, the women rushing with torn raiment and dishevelled hair between their fathers and their husbands, the nightly meetings of Numa and the Nymph by the well in the sacred grove, the fight of the three Romans and the three Albans, the purchase of the Sibylline books, the crime of Tullia, the simulated madness of Brutus, the ambiguous reply of the Delphian oracle to the Tarquins, the wrongs of Lucretia, the heroic actions of Horatius Cocles, of Scævola, and of Clœlia, the battle of Regillus won by the aid of Castor and Pollux, the fall of Cremera, the touching story of Coriolanus, the still more touching story of Virginia, the wild legend about the draining of the Alban Lake, the combat between Valerius Corvus and the gigantic Gaul, are among the many instances which will at once suggest themselves to every reader."[1]

But this poetic cycle had ceased to exist in its original metrical form long before the days of Livy and of Horace. We read of the old arval songs, of the Salian verses, of songs sung at triumphs or at feasts, by individual guests, in praise of illustrious men, and at funerals. But these were mostly brief, religious, or occasional. Of the panegyric, or *family* songs, Cicero deplores the total loss. The verses to which Ennius[2] alludes, as sung by the Fauns and Bards, the ancient verses which existed before there was any real poetry,

1. *Macaulay*, Preface to "Lays of Rome."
2. Quoted in the Brutus of Cicero, which refers them to the verses of Nævius.

any general inspiration of the Muses (Ennius, no doubt, means poetry in Greek metres, and imitative of Greek poets) were from the Saturnian poem of Nævius on the First Punic War.

Yet how did this old poetic cycle so utterly perish that no vestige should survive?[1] Much, no doubt, is to be attributed to the ordinary causes of decay—change of manners, of tastes, the complete dominion of the Grecian over the Roman mind, the misfortune that no patriotic or poetic antiquarian rose in time, no Percy or Walter Scott, to search out and to record the fragments of old song, which were dying out upon the lips of the peasantry and the people. There are, however, peculiar to Rome, some causes for the total oblivion of this kind of national record which may also seem worthy of consideration. The Grecian ballad poetry, the Homeric (distinguished from all other ballads, and, indeed, from almost all other human compositions, by transcendent merit), had an inestimable advantage besides its other inimitable excellences. At the time of its earliest, undoubtedly its most complete development in the Iliad and Odyssey, the wonderfully and naturally musical ear of the Greeks had perfected that most exquisite vehicle of epic song, the hexameter verse. From Homer to Nonnus this verse maintained its prescriptive and unquestioned right to be the measure of heroic and narrative poetry. None, indeed, could draw the bow like the old bard; but even in this conscious feebleness the later poets hardly ever ventured to innovate on this established law of epic song. The Saturnian verse was the native measure of Roman, or, rather, of Italian poetry. This Saturnian verse was unquestionably very rude, and, if we are to trust the commentator on Virgil, only rhythmical.[2] When, therefore, Ennius naturalized the hexameter in Latin poetry, it is no wonder that all eyes were turned on the noble stranger, who at once received the honors of a citizen, and from that time was established in supremacy over Latin as well as Greek narrative poetry. In this verse Ennius himself embodied all the early history of Rome; and we have only to look back from the fragments of his work, which, though yet indulging in certain licenses which were dropped by Virgil and the later writers, have some lines of very free flow and cadence, to the few Saturnian verses which survive from the Punic war of his rival Nævius, and we shall not wonder that the Roman ear became fastidious and distasteful of its old native melodies. The ballads, if they had still survived in common currency, were superseded by the new and more popular poetic history of Ennius.[3] The Saturnian verse was abandoned to farce and popular satire; though even satire began to set up for a gentleman, and, with Lucilius, to speak in hexameters. The Atellan farces (pantomimes in dialogue, according to our use of the word, not that of the classic writers) were still true to the Saturnian

1. Mr. Macaulay has acutely observed that the words of Dion. Hal., ὡς ἐν τοῖς πατρίοις ὑμνοῖς ὑπὸ Ῥωμαίων ἔτι νῦν ᾄδεται, are either translated, or, at farthest, paraphrased, from Fabius Pictor, one of the earliest of the Roman annalists.

2 *Servius in Virg.*, Georg. ii., 385.

3. *Hor.*, Epist. ii., 1, 158.

measure. But the Atellan farces were Italian, not properly Roman entertainments; they were, perhaps, originally in the Oscan dialect; and whether or not they learned to speak Latin before they migrated to Rome, they were then taken up by popular poets, Pomponius and Novius, and became one of the regular amusements of the people.[1]

But probably the most extensively operative cause of the rapid extinction of the Roman popular poetry was the dissolution of the Roman people. The old plebeian families which survived had become a part of the aristocracy. As they had attained, either, like Cicero, having struggled upward, the higher rank, or having reached it by less honorable courses, whichever side they might take in the great contest between the senate and the democracy, they assumed patrician manners, tastes, and habits. Except here and there some sturdy "laudator temporis acti," some rough Cato, who affected the old republican manners, they belonged to that class which had surrendered itself—which prided itself on its surrender—to Greek influences. If family pride was still Roman in its reminiscences, if it delighted to recall its ancestral glories, it would disdain the rude old verse, and content itself with the chronicles which had now assumed the more authentic tone of history. It would appeal to more authoritative public records or private archives. The man of rank would be ashamed or afraid, in a more prosaic age, of resting the fame of his ancestors, or the truth of his genealogy, on such suspicious testimonies. Cicero might have taste and wisdom enough to regret the loss of these ancient songs, both as poetry and as trustworthy records of former times; but in his day they had entirely, and, it should seem, long vanished from the more refined banquets of the higher classes; they found no place amid the gorgeous magnificence of the Luculli, or the more enervating luxuries of the Clodii.

If, then, they lingered any where, they would be on the lips and in the hearts of the Roman people. But where were the Roman people? where was that stern, and frugal, and strongly national plebeian race, which so long maintained the Roman character for order, virtue, freedom; and which, if factious and unruly, was factious for noble ends, and unruly in defence or assertion of its rights? In the city there was, and there always had been, a populace, which, from the first, to a great extent, was not of Roman descent, the mechanics and artisans, the clients of the wealthy—now swelled in numbers, and, though always held in low estimation, debased in character by the constant influx of strangers, not merely from Italy, but from remoter regions. This half-foreign population was maintained in a kind of insolent pauperism by largesses of corn and other provisions, and by the distributions of the wealthy with political views. This hybrid

1. The Saturnian was the common measure, no doubt, of all the rude Italic verse in its various dialects. Grotefend professes to have found it in the Umbrian inscriptions of the tabulæ Eugubinæ. See a learned treatise, De Fabulis Atellanis by Dr E. Munk, Lipsiæ, 1840.

and shifting race, largely formed of enfranchised slaves and men of servile descent, would be but precarious and treacherous guardians of national song, probably in an antiquated dialect: they would keep up the old Italic license (so indelible, it should seem, in the Italian character) of poetic lampoon and pasquinade: any wild traditions which heightened the fun and the revel of the Saturnalia might live among them; they would welcome, as we have seen, the low and farcical dramatic entertainments; but their ears would be unmoved, and their hearts dead, to the old stirring legends of the feuds and factions, the wars of neighboring tribes, and the heroic deeds of arms of the kings or of the early republic. The well-known anecdote of Scipio Æmilianus may illustrate the un-Roman character of this populace of Rome. When the mob raised a furious clamor at his bold assertion of the justice of the death of Tiberius Gracchus, "Silence, ye step-sons of Italy! What! shall I fear these fellows, now they are free, whom I myself have brought in chains to Rome?" These were the operatives (operæ) who flocked, not merely from the workshops of Rome, but from all the adjacent districts, to swell the turbulent rabble of Clodius.[1]

The territory of Rome, the demesne-lands formerly cultivated by Roman citizens, in which resided the strength of the Roman people, had been gradually drained of the free population. For several centuries it had filled the legions, and those legions had achieved the conquest of the world. But that conquest was not won without enormous loss. The best blood of the Roman people had fertilized the earth almost from the Euphrates to the Western Ocean. The veterans who returned received apportionments of land, but more frequently in remote parts of Italy: the actual Roman territory, therefore, that in which the old Roman language was the native dialect, and in which might survive that Roman pride which would cherish the poetic reminiscences of Roman glory, was now, for the most part, either occupied by the rising villas of the patricians, or by the large farms of the wealthy, and cultivated by slaves. The homestead whence a Camillus issued to rescue his country from the Gauls may now have become a work-house, in which crouched the slaves of some Verres, enriched with provincial plunder, or some usurious knight; a gang of Africans or Asiatics may have tilled the field where Cincinnatus left his plough to assume the consular fasces. For centuries this change had been gradually going on; the wars, and even the civil factions, were continually wasting away the Roman population, while the usurpation of wealth and pride was as constantly keeping up its slow aggression, and filling up the void with the slaves which poured in with every conquest. The story of Spartacus may tell how large a part of the rural population of Italy was servile; and probably, the nearer to Rome, in the districts formerly inhabited by the genuine Roman people, the change (with some

1. *Vell. Paterc.*, ii., 2: *Val. Max.*, vi., 2; *Cic.*, ad Q. Frat., ii., 3; *cf. Petron.*, v., 164

exceptions) was most complete; the Sabine valleys might retain some of the old rough hereditary virtues, the hardihood and frugality, but at a distance from the city it would be their own local or religious traditions which would live among the peasantry, rather than the songs which had been current in the streets among the primitive commons of Rome.

Thus, both in city and in country, had died away the genuine old Roman people; and with them, no doubt, died away the last echo of national song. The extension of the right of Roman citizenship, the diffusion of the pride of the Roman name through a wider sphere, tended still more to soften away the rigid and exclusive spirit of nationality; and it was this spirit alone which would cling pertinaciously to that which labored under the unpopularity of rudeness and barbarism. The new Romans appropriated the glories of the old, but disregarded the only contemporary, or, at least, the earliest witnesses to those glories. The reverse of the fate of the Grecian heroes happened to those of Rome—the heroes lived, the sacred bards perished.

The Latin poetry, that which Rome has handed down to posterity, was, like philosophy, a stranger and a foreigner.[1] She arrived, though late, before philosophy; at least she was more completely naturalized before philosophy was domiciled, except in a very few mansions of great statesmen, and among a very circumscribed intellectual aristocracy. It is remarkable that most of her early poets were from Magna Græcia. Nævius alone, the Saturnian or Italian poet, was from Campania, and even Campania was half Greek. Livius Andronicus was from Tarentum;[2] Ennius from Rudiæ in Calabria; Accius was the son of a freedman from the south of Italy; Pacuvius was a Brundisian; Plautus, of the comic writers, was an Umbrian; Terence was an African; Cæcilius was from the north of Italy. In every respect the Romans condescended to be imitative, not directly of Nature, but of Grecian models. Ennius had confined her epic poetry to the hexameter, whence it never attempted to emancipate itself. The drama of Rome, like all her arts, was Grecian; almost all the plays (excepting here and there a *tragœdia prætextata*) of Livius Andronicus, Accius, Pacuvius, Plautus, Terence, were on Grecian subjects. So completely was this admitted by the time of Horace, that his advice to the dramatic poet is to study Grecian models by night and day. (*Ep. ad Pis.*, 268, *seq.*) But, on the other hand, the wonderful energies which were developed in the universal conquests of Rome, and in her civil factions, in which the great end of ambition was to be the first citizen in a state which

1. "Punico bello secundo musa pinnato gradu
Intulit se bellicosam Romuli in gentem feram."
P. Licinius apud A. Gellium

2. *Cicero*, Brutus, c. 18. Livius was taken prisoner at the capture of Tarentum. It is supposed that he was a freedman of M. Livius Salinator. The Tarentines were great admirers of the theatre. *Plaut.*, Menæchmi, Prolog. 29, *seqq.*; *Heyne*, Opusc., ii., 225, *seqq.* Livius represented his own plays. *Liv.*, vii., 2; *Val. Max.*, ii. 4.

ruled the world, could not but awaken intellectual powers of the highest order. The force and vigor of the Roman character are manifest in the fragments of their early poetry. However rude and inharmonious these translations (for, after all, they are translations), they are full of bold, animated, and sometimes picturesque expressions; and that which was the natural consequence of the domiciliation of a foreign literature among a people of strong and masculine minds invariably took place. Wherever their masters in the art had attained to consummate perfection, wherever the genius of the people had been reflected in their poetry with complete harmony, there, however noble might be the emulation of the disciple, it was impossible that he should approach to his model, especially where his own genius and national character were adverse both to the form and to the poetic conception.

Hence, in the genuine epic, in lyric, in dramatic poetry, the Greeks stood alone and unapproachable. Each of these successive forms of the art had, as it were, spontaneously adapted itself to the changes in Grecian society. The epic was that of the heroic age of the warrior-kings and bards; the lyric, the religious, that of the temple and the public games; the dramatic, that of the republican polity, the exquisite combination of the arts of poetry, music, gesture, and spectacle, before which the sovereign people of Athens met, which was presided over by the magistrate, and maintained either at the public cost or at that of the ruling functionary, which, in short, was the great festival of the city.

But the heroic age of Rome had passed away, as before observed, without leaving any mythic or epic song, unless already transmuted into history. Her severe religion had never kindled into poetry, except in rude traditional verses, and short songs chanted during the solemn ceremony. The more domestic habits of her austere days had been less disposed to public exhibitions; theatrical amusements were forced upon her, not freely developed by the national taste. No doubt, from the close of the second Punic war to the age of Augustus, dramatic entertainments were more or less frequent in Rome. The tragedies of Nævius, Ennius, Pacuvius, and Accius, as well as the comedies of Plautus, Cæcilius, Afranius, and Terence, formed part of the great games which were celebrated during periods of public rejoicing. The fame of Æsopus and Roscius as actors implies great popular interest in the stage. Still, as has been said, almost all, if not all, the tragedies, and most of the comedies, were translations or adaptations from the Greek.[1] The ovation and the triumph were the great spectacles of Rome; and, when these became more rare, her relaxation was the rude Atellan farce, or the coarse mime; but her passion was the mimic war, the amphitheatre with its wild beasts and gladiators, the proud spectacle of barbarian

1. Lange, in his "Vindiciæ Romanæ Tragœdiæ," and Welcker ("Griechische Tragœdie") are indignant at the general, and, as they assert, unjust disparagement of Roman tragedy

captives slaughtering each other for her amusement. Rome thus wanted the three great sources of poetic inspiration—an heroic period of history, religion, and scenic representation. She had never, at least there appears no vestige of their existence, a caste or order of bards; her sacerdotal offices, attached to her civil magistracies, disdained the aid of high-wrought music, or mythic and harmonious hymns. Foreign kings and heroes walked her stage,[1] and even her comedy represented, in general, the manners of Athens or of Asia Minor rather than those of Italy.

Still, however, in those less poetic departments of poetry, if we may so speak, which the Greeks had cultivated only in the later and less creative periods of their literature, the Romans seized the unoccupied ground, and asserted a distinct superiority. Wherever poetry would not disdain to become an art—wherever lofty sentiment, majestic, if elaborate verse, unrivalled vigor in condensing and expressing moral truth, dignity, strength, solidity, as it were, of thought and language, not without wonderful richness and variety, could compensate for the chastened fertility of invention, the life and distinctness of conception, and the pure and translucent language, in which the Greek stands alone—there the Latin surpasses all poetry In what is commonly called didactic poetry, whether it would convey in verse philosophical opinions, the principles of art, descriptions of scenery, or observations on life and manners, the Latin poets are of unrivalled excellence. The poem of Lucretius, the Georgics of Virgil, the Satires and Epistles of Horace, and the works of Juvenal, were, no doubt, as much superior even to the poem of Empedocles (of which, nevertheless, there are some very fine fragments), or to any other Greek poems to which they can fairly be compared, as the Latin tragedians were inferior to Æschylus and Sophocles, or Terence to Menander.

Ennius, in all points, if he did not commence, completed the denaturalization of Roman poetry. He was in every respect a Greek;

1. Nine names of Tragœdiæ Prætextatæ, tragedies on Roman subjects, have survived, more than one of which is doubtful; four only claim to be of the earlier age. I. The Paulus of Pacuvius, which Neukirch ("De Fabula Togata") and Welcker ("Griechische Tragœdie," p. 1384) suppose to have represented, not Paulus Æmilius Macedonicus, but his father, L. Æmilius Paulus, who, after the battle of Cannæ, refused to survive the defeat. (*Liv.*, xxii., 49.) Yet, noble as was the conduct of Paulus, the battle of Cannæ would have been a strange subject for Roman tragedy. II. The Brutus of Accius (*Cic.*, Ep. ad Att., xvi., 2 and 5). Cassius Parmensis wrote also a Brutus (*Welcker*, p. 1403). See the dream of Brutus in *Cic.* De Divinat., i., 22, and Bothe (Scenic. Lat. Fragm., i., 191). From this fragment Niebuhr (Rom. Hist., vol. i., note 1078) rather boldly concludes that these were not imitations of the Greek drama, but historical tragedies, like those of Shakspeare. III. The Ænesdæ, or Decius of Accius. IV. The Marcellus of Accius is doubtful. V. The Iter ad Lentulum, by Balbus, acted at Gades, represented a passage in the author's own life. (*Cic.*, Ep. ad Fam., x., 32.) The later prætextatæ were, VI The Cato; and, VII. The Domitius Nero of Maternus, in the reign of Vespasian. VIII. The Vescio of Persius; and, IX. The Octavia, in the works of Seneca, probably at the time of Trajan.

the fine old Roman legends spoke not in their full grandeur to his ear. The fragments of the Annals, which relate the exploits of Roman valor, are by no means his most poetic passages; in almost all his loftier flights we trace Grecian inspiration, or more than inspiration. If it be true that the earliest annalists of Rome turned their old poetry into prose, Ennius seems to have versified their tame history, and to have left it almost as prosaic as before. It may be doubted, notwithstanding the fame of Varius, whether there was any fine Roman narrative poetry till the appearance of the Æneid. But Lucretius had shown of what the rich and copious, and, in his hands, flexible Latin language was capable; how it could paint as well as describe, and, whenever his theme would allow, give full utterance to human emotion. It is astonishing how Lucretius has triumphed over the difficulties of an unpromising subject, and the cold and unpoetic tone of his own philosophy. His nobler bursts are not surpassed in Latin poetry. Notwithstanding the disrepute in which Cicero's poetic talents have been held, there are lines, especially in his translation of Aratus, which, by their bold descriptive felicity and picturesque epithets, rise above the original. Lucretius was dead before Horace settled at Rome, and so, likewise, was the only other great Roman poet who has survived (excluding the dramatists), Catullus. Notwithstanding their grace, sweetness, and passion, the lyric poems of Catullus do not seem to have been so pleasing as might have been expected to the Roman ear. His fame and popularity rested chiefly on his satirical iambics. His lyrics are mentioned with disparagement by Horace, and are not noticed by Quintilian; yet in his happier moments, what Latin poet equals Catullus? Even if more of his poems than we suppose are translations, some of them, which we know to be translations, have all the fire and freedom of original poetry. If the Atys be but a feeble echo of a Greek dithyrambic, what must the dithyrambics of Greece have been?

When Horace returned to Rome, Virgil and Varius, with Asinius Pollio, the statesman and tragic writer, were the most celebrated names in Roman poetry. These two great poets soon admitted the young Horace to their intimacy. The fame of Varius, as an epic poet, does not appear to have been recognized even by his Roman posterity. Quintilian speaks of his Thyestes with the highest praise, as worthy to be compared with the noblest Greek tragedies; he does not mention his name among the epic writers. Varius, it should seem, wrote fine verses on the events and characters of the times; a poem on the death of Cæsar, and a panegyric on Augustus. That kind of poetry obtains high reputation in its own day, but loses its interest with the events which it celebrates. Yet of the few epic lines of Varius which survive, all show vigor and felicity of expression, some great beauty. The Eclogues of Virgil appeared in their collective form about the same time with the earliest publication of Horace, his first book of Satires. But Virgil had already acquired

fame; some of his shorter poems had excited great admiration and greater hope; a few of his Eclogues must have been already known among his friends; he had the expectation, at least, of recovering his forfeited lands through the friendship of Asinius Pollio; he was already honored with the intimate acquaintance of Mæcenas.

The introduction of Horace to Mæcenas was the turning-point of his fortunes; but some time (at least two or three years) must have intervened between his return to Rome, and even his first presentation to his future patron, during which he must have obtained some reputation for poetic talent, and so recommended himself to the friendship of kindred spirits like Varius and Virgil. Poverty, in his own words, was the inspiration of his verse.

> "Paupertas impulit audax
> Ut versus facerem."—Epist. ii., 2, 51, *seq.*

The interpretation of this passage is the difficult problem in the early history of Horace. What was his poetry? Did the author expect to make money or friends by it? Or did he write merely to disburden himself of his resentment and his indignation, at that crisis of desperation and destitution when the world was not his friend, nor the world's law, and so to revenge himself upon that world by a stern and unsparing exposure of its vices? Did the defeated partisan of Brutus and of liberty boldly hold up to scorn many of the followers and friends of the triumvir, whose follies and vices might offer strong temptation to a youth ambitious of wielding the scourge of Lucilius? Did he even venture to ridicule the all-powerful Mæcenas himself? This theory, probable in itself, is supported by many recent writers, and is, perhaps, not altogether without foundation.[1] In the second satire, one unquestionably of his earliest compositions, most of the persons held up to ridicule belonged to the Cæsarian party. The old scholiast asserts that, under the name of Malchinus, the poet glanced at the effeminate habit of Mæcenas, of wearing his robes trailing on the ground, while more malicious scandal added that this was a trick in order to conceal his bad legs and straddling gait. To judge of the probability of this, we must look forward to the minute account of his first interview with Mæcenas. If Horace was conscious of having libelled Mæcenas, it must have been more than modesty, something rather of shame and confusion, which overpowered him, and made his words few and broken.[2]

The dry and abrupt manner of Mæcenas, though habitual to him, might perhaps be alleged as rather in favor of the notion that he had been induced to admit a visit from a man of talent, strongly recommended to him by the most distinguished men of letters of the day, though he was aware that the poet had been a partisan of Brutus, and had held himself up to ridicule in a satire, which, if not published, had been privately circulated, and must have been known at least to Varius and Virgil. The gentlemanly magnanimity of Mæcenas, or even the policy, which would induce him to reconcile al

1. *Walkenaer*, Histoire de la Vie d'Horace, i., p. 88. 2. Sat. i., 6, 54.

men of talent with the government, might dispose him to overlook with quiet contempt or easy indifference, or even to join in the laugh at this touch of satire against his own peculiarity of person or manner; but, still, the subsequent *publication* of a poem containing such an allusion, after the satirist had been admitted into the intimacy of Mæcenas (and it is universally admitted that the satire was first published after this time), appears improbable, and altogether inconsistent with the deferential respect and gratitude shown by Horace to his patron, with the singular tact and delicacy through which the poet preserves his freedom by never trespassing beyond its proper bounds, and with that exquisite urbanity which prevents his flattery from degenerating into adulation. This is still less likely if the allusion in the satire glanced at physical deformity or disease. After all, this negligence or effeminate affectation was probably much too common to point the satire against any individual, even one so eminent as Mæcenas. The grave observation of the similarity between the names of Mæcenas and Malchinus, being each of three syllables and beginning with an M, reminds us irresistibly of old Fluellin's Macedon and Monmouth.

The other circumstances of the interview seem to imply that Horace felt no peculiar embarrassment, such as he might have experienced if he was conscious of having libelled Mæcenas. There was no awkward attempt at apology, but a plain independence in his manner; he told him merely that he was neither a man of family nor fortune, and explained who and what he was.[1] The question then recurs, what were these verses to which Horace was impelled by poverty? Poetry can not have been of itself a gainful occupation. The Sosii were not, like the opulent booksellers of our own day, ready to encourage, and to speculate in favor of, a young and promising author. In another passage, written late in life, the poet pleasantly describes himself as having grown rich and indolent, and as having lost that genial inspiration of want which heretofore had so powerfully excited his poetic vein. Pope has imitated the humorous illustration of the old soldier with more than his usual felicity:

> "In Anna's wars, a soldier, poor and old,
> Had dearly earn'd a little purse of gold.
> Tired with a tedious march, one luckless night
> He slept (poor dog), and lost it to a doit.
> This put the man in such a desperate mind,
> Between revenge, and grief, and hunger join'd,
> Against himself, the foe, and all mankind,
> He leap'd the trenches, scaled a castle wall,
> Tore down a standard, took the fort and all.
> 'Prodigious well!' his great commander cried,
> Gave him much praise, and some reward beside.
> Next pleased his excellence a town to batter
> (Its name I know not, and 'tis no great matter);
> 'Go on, my friend,' he cried; 'see yonder walls!
> Advance and conquer! go where glory calls!

1. Sat. i., 6, 58, *seqq.*

More honors, more rewards, attend the brave!'
Don't you remember what reply he gave?
'D'ye think me, noble general, such a sot?
Let him take castles who has ne'er a groat.'"

From these lines it appears that the influence of poverty was more than the independent desire of exhaling his indignation against the partisans of the triumvirs, or of wreaking his revenge; it was the vulgar but prudential design, in some way or other, of bettering his condition, which was his avowed inspiration. In truth, literary distinction in those times might not unreasonably hope for reward. The most eminent of the earlier poets had not disdained the patronage and friendship of the great statesmen. Ennius had been domiciliated in the family of the Scipios, and his statue was admitted after his death into the family mausoleum. Lucilius had been connected with the same family. Lucretius lived in the house of the Memmii; Terence with Scipio Africanus and Lælius. Decimus Brutus was the admirer and patron of Accius; as Messala of Tibullus; Vulcatius, or Ælius Gallus, of Propertius. Varius was himself a man of rank and birth; but Virgil owed to his poetical fame the intimate friendship of Pollio and Mæcenas;[1] and though Horace, as a known republican, could hardly have hoped for the patronage of Mæcenas, there were others to whom the poet might have been welcome, though much prudence might be required in both parties on account of his former political connections.

But, whatever the motives which induced him to write, the poetical talents of Horace must soon have begun to make themselves known. To those talents he owed, in the first place, the friendship of Varius and Virgil, of Pollio, and perhaps of some others in that list of distinguished persons, which he recounts in the tenth satire of the first book. Some of these, no doubt, he first encountered after he had been admitted to the society of Mæcenas. Under what other character, indeed, could the son of a provincial freedman, who had been on the wrong side in the civil wars, had lost all his property, and scarcely possessed the means of living, make such rapid progress among the accomplished and the great? Certainly not by his social qualities alone, his agreeable manners, or convivial wit. Nothing but his well-known poetical powers can have so rapidly endeared him to his brother poets. When Virgil and Varius told Mæcenas "what he was," they must have spoken of him as a writer of verses, not merely of great promise, but of some performance. But were

1 If Donatus is to be credited, Virgil received from the liberality of his friends not less than *centies sestertium* (£80,729 3*s.* 4*d.*), besides a house in Rome on the Esquiline, a villa near Nola, perhaps another in Sicily. (*Donati*, Vita Virg., vi.) Hence Juvenal's well-known lines:

"Magnæ mentis opus, nec de lodice paranda
Attonitæ, currus et equos, faciemque Deorum
Aspicere, et qualis Rutulum confundat Erinys;
Nam si Virgilio puer et tolerabile deesset
Hospitium, caderent omnes e crinibus hydri."—Sat. viii., 66.

the two or three satires, which we may suppose to have been written before his introduction to Mæcenas, sufficient to found this poetic reputation? That some of the epodes belong to this early part of his poetical career, I have no doubt; the whole adventure with Canidia (that one of his poetical intrigues which has a groundwork at least of reality) belongs to a period of his life when he was loose, as it were, upon the world, without an ascertained position in society, unsettled in habits, and to a certain degree in opinions. Nor does there appear to me any difficulty in the supposition that some of the odes, which bear the expression of youthful feelings and passions, however collected afterward, and published in books, may have been among the compositions which were communicated to his friends, and opened to him the society of men of letters and the patronage of the great.[1]

Nine months elapsed between the first cold reception of Horace by Mæcenas and his advances to nearer friendship.

Mæcenas, though still engaged in public affairs, and though he had not yet built his splendid palace on the Esquiline, had nevertheless begun to collect around him all the men either eminent, or who promised to become eminent, in arts and letters. The friendship with Horace grew up rapidly into close intimacy. In the following year Horace accompanied him on his journey to Brundisium; to which Mæcenas proceeded, though on a political negotiation of the utmost importance (the reconciliation of Antony and Octavianus), as on a party of pleasure, environed by the wits and poets who had begun to form his ordinary circle.

The mutual amity of all the great men of letters in this period gives a singularly pleasing picture of the society which was harmonized and kept together by the example and influence of Mæcenas. Between Virgil, Plotius, Varius, and Horace, between Horace and Tibullus, there was not merely no vulgar jealousy, no jarring rivalry, but the most frank mutual admiration. If an epigram of Martial be not a mere fancy of the poet, Virgil carried his delicacy so far that he would not trespass on the poetic provinces which seemed to belong to his friends. Though he might have surpassed Varius in tragedy, and Horace in lyric poetry, he would not attempt either, lest he should obscure their fame.[2]

1. The most untenable part of the Bentleian chronology, which, however, as far as the publication of the separate books, is no doubt true, is his peremptory assertion that Horace employed himself only on one kind of poetry at a time; that he wrote all the satires, then the epodes, then the three books of odes. Dr. Tate, the faithful and unshaken disciple of Bentley, quoting the lines,

"Neque, si quis scribat, uti nos,
Sermoni propiora, putes hunc esse poetam,"

does not scruple to assert that Horace, Sat. i., 4, "says, as plainly as a man can say it, that he had not then written any thing which could entitle him to the name of a poet;" therefore, no single ode. "But Horace," as has been well observed, "uses language much like this in his epistles (Epist. ii., 1, 250, &c.), written after all his odes."—*Dyer*, in Class. Museum, No. V., p. 215, &c.

2. *Martial*, Epig. viii., 18.

In the enjoyment of this society Horace completed the earliest of his works which has reached posterity (if, indeed, we have not his whole published works), the first book of satires.[1]

CHAPTER III.

SATIRIC POETRY—ITS ORIGIN—THE COMEDY OF ROME—STATE OF SOCIETY—SABINE FARM—CHRONOLOGY OF THE BOOKS OF SATIRES—EPODES—DATE OF COMPOSITION—OF COMPLETION.

The satiric style of poetry was admirably suited to this way of living. It was the highest order of the poetry of society. It will bear the same definition as the best conversation—good sense and wit in equal proportions. Like good conversation, it dwells enough on one topic to allow us to bear something away, while it is so desultory as to minister perpetual variety. It starts from some subject of interest or importance, but does not adhere to it with rigid pertinacity. The satire of Horace allowed ample scope to follow out any train of thought which it might suggest, but never to prolixity. It was serious and gay, grave and light; it admitted the most solemn and important questions of philosophy, of manners, of literature, but touched them in an easy and unaffected tone; it was full of point and sharp allusions to the characters of the day; it introduced in the most graceful manner the follies, the affectations, even the vices of the times, but there was nothing stern, or savage, or malignant in its tone; we rise from the perusal with the conviction that Horace, if not the most urbane and engaging (not the perfect Christian gentleman), must have been the most sensible and delightful person who could be encountered in Roman society. There is no broad buffoonery to set the table in a roar; no elaborate and exhausting wit, which turns the pleasure of listening into a fatigue; if it trespasses occasionally beyond the nicety and propriety of modern manners, it may fairly plead the coarseness of the times, and the want of efficient female control, which is the only true chastener of

1. Even on the publication of the satires, odes, and epistles in separate books, there are more difficulties than at first sight appear in the chronology of Bentley. Several of the satires in the first, but especially the fourth, show that Horace had already made enemies by his satiric poetry. Horace was averse to the fashion of reciting poems in public, which had been introduced by Asinius Pollio, and complains that his own were read by few:

"Cum mea nemo
Scripta legat, vulgo recitare timentis."

Compare line 73, *et segq.* Some recited their works in the forum, some in the public baths.

No doubt he is in jest in this comparison between his poems and those of his rivals Crispinus and Fannius; but it seems to imply that his poems were already, some way or other, exposed to popular approbation or neglect. Our notion of publication, the striking off at once a whole edition, probably misleads us. Before the invention of printing, each poem must have been copied and recopied separately; perhaps they may not have been exposed for sale till made up in books

conversation, but which can only command respect where the females themselves deserve it.

The satiric form of poetry was not original; there was something like it in the Silli of the Greeks, and Lucilius had already introduced this style of writing into Rome with great success. The obligations of Horace to Lucilius it is impossible fairly to estimate from the few and broken passages of that writer which have survived. Horace can hardly be suspected of unworthy jealousy in the character which he gives of his predecessor in the art. Notwithstanding Quintilian's statement that there were some even in his own day who still preferred the old satirist, not merely to all poets of his class, but even to every other Roman poet, there can be no doubt that Lucilius was rude, harsh, and inharmonious; and it is exactly this style of poetry which requires ease, and that unstudied idiomatic perspicuity of language, that careless, as it may seem, but still skillful construction of verse which delights the ear at the same time that it is widely different from the stately march of the Virgilian hexameter, or the smooth regularity of the elegiac poets. It is so near akin to prose as to require great art to keep up the indispensable distinction from it.

The poetry of Horace was the comedy of an untheatrical people. If the Romans had been originally a theatrical people, there would have been a Roman drama. Their prætextatæ were but Greek dramas on Roman subjects. The national character of the people was, doubtless, the chief cause of the want of encouragement to the drama, but we may go still further. The true sphere of the drama seems to be a small city, like Athens (we reckon its size by its free population), London in the time of Elizabeth and James, Paris in that of Louis XIV., or Weimar at the close of the last century. In these cities, either all orders delight in living in public, or there is a large and predominant aristocracy, or a court which represents or leads the public taste. Rome was too populous to crowd into a theatre, where the legitimate drama could be effectively performed. The people required at least a Colosseum; and directly, as elsewhere, their theatres rivalled their amphitheatres, the art was gone. Society, too, in Rome, was in a state of transition from the public spectacle to the private banquet or entertainment; and as our own present mode of living requires the novel instead of the play, affords a hundred readers of a book to one spectator of a theatrical performance, so Roman comedy receded from the theatre, in which she had never been naturalized, and concentrated her art and her observation on human life and manners in the poem, which was recited to the private circle of friends, or published for the general amusement of the whole society.

Lucilius, as Horace himself says, aspired to be in Rome what Eupolis, Cratinus, and Aristophanes had been in Athens (*Sat.* i., 5, 1, *seqq.*); and more than Cæcilius, Plautus, and Terence, excellent as the two latter at least appear to us, were at Rome.

The tone of society, of which Horace is the representative, was

that into which Rome, weary and worn out with civil contests, was delighted to collapse. The peace of the capital was no more disturbed; though the foreign disturbances in Spain and on the other frontiers of the empire, the wars with the sons of Pompey, and, finally, with Antony in the East, distracted the remoter world, Rome quietly subsided into the pursuits of peace. It was the policy no less than the inclination of Augustus and his true friends to soften, to amuse, to introduce all the arts, and tastes, and feelings which could induce forgetfulness of the more stirring excitements of the rostra and the senate; to awaken the song of the poet, that the agitating eloquence of the orator might cause less regret; to spread the couch of luxury, of elegant amusement, and of lettered ease, on which Rome might slumber away the remembrance of her departed liberties. Agrippa and Augustus himself may be considered as taking charge of the public amusements, erecting theatres, and adorning the city with magnificent buildings of every description, transmuting the Rome of brick into the Rome of marble; exhibiting the most gorgeous shows and spectacles; distributing sumptuous largesses; and compensating, by every kind of distraction and diversion, for the privation of those more serious political occupations in the forum or at the comitia, which were either abolished by the constitution, or had languished into regular and unexciting formalities.[1] Mæcenas, in the mean time, was winning, if not to the party, or to personal attachment toward Augustus, at least to contented acquiescence in his sovereignty, those who would yield to the silken charms of social enjoyment. Though in the Roman mansion or Baian villa, as afterward in the palace on the Esquiline, no test of opinion might be demanded, and no severe or tyrannous restriction be placed on the ease and freedom of conversation, republican sentiments, or expressions of dissatisfaction at the state of public affairs, would be so out of place at the hospitable banquets of Mæcenas as to be proscribed by the common laws of courtesy or urbanity. Men's minds would be gradually reconciled to the suppression, if not to forgetfulness or abandonment, of such thoughts and feelings; they were gradually taught how agreeably they might live under a despotism.

Horace was not the only republican, nor the only intimate friend of Brutus, who took refuge in letters:

> "Hæc est
> Vita solutorum misera ambitione gravique."

He excused himself from the hopelessness of the cause, of which he still cherished some generous reminiscences. He still occasionally betrayed old associations, as in his flashes of admiration at the un-

1. The pantomimes had begun to supersede the regular drama. Pylades was expelled by a faction, but recalled from exile by Augustus. In a dispute with Bathyllus, who was patronized by Mæcenas, Pylades cried out, "It is well for you, Cæsar, that the people trouble themselves so much about us, the less, therefore, about you."—Dio Cass., liv., 17. See, on the pantomimes of the Romans, an excellent dissertation by E. J. Grysar, Rheinisches Museum. 1834.

broken spirit and noble death of Cato; yet, nevertheless, he gradually softened into the friend of the emperor's favorite, and at length into the poetical courtier of the emperor himself. Horace, indeed, asserted and maintained greater independence of personal character than most subjects of the new empire; there is a tone of dignity and self-respect even in the most adulatory passages of his writings.

Between the publication of the two books of satires, Horace received from Mæcenas the gift of the Sabine farm, the only productive property which he ever possessed, and on which he lived in moderate contentment. Nothing could be more appropriate than this gift, which may have been softened off, as it were, as a compensation for his confiscated personal estate; the act of generosity may have recommended itself as an act of justice. Virgil had recovered his own native fields, but the estate of Horace had no doubt been irrevocably granted away. The Sabine farm had the recommendation of being situated in a country as romantic, nearer to Rome, and at no great distance from the scenes in which Horace delighted beyond all others in Italy.

The Sabine farm of Horace was situated in a deep and romantic valley about fifteen miles from Tibur (*Tivoli*). The description of the farm, its aspect, situation, and climate, exactly correspond with the valley of Licenza, into which modern Italian pronunciation has melted the hard Digentia. The site, with some ruins of buildings, was first discovered, and discussed at length by Capmartin de Chaupy, in his "Maison de Campagne d'Horace." It has since been visited by other antiquarians and scholars, who have found almost every name mentioned by the poet still clinging to the mountains and villages of the neighborhood.

The estate was not extensive; it produced corn, olives, and vines; it was surrounded by pleasant and shady woods, and with abundance of the purest water; it was superintended by a bailiff (villicus), and cultivated by five families of free coloni (*Epist.* i., 14, 3); and Horace employed about eight slaves (*Sat.* ii., 7, 118).

To the munificence of Mæcenas we owe that peculiar charm of the Horatian poetry that it represents both the town and country life of the Romans in that age; the country life, not only in the rich and luxurious villa of the wealthy at Tivoli or at Baiæ, but in the secluded retreat and among the simple manners of the peasantry. It might seem as if the wholesome air which the poet breathed during his retirement on his farm reinvigorated his natural manliness of mind. There, notwithstanding his love of convivial enjoyment in the palace of Mæcenas and other wealthy friends, he delighted to revert to his own sober and frugal mode of living. Probably at a later period of life he indulged himself in a villa at Tivoli, which he loved for its mild winter and long spring;[1] and all the later years of his life were passed between these two country residences and Rome.

1. For Tibur, see Carm. i., 7, 10–14; ii., 6, 5–8; id., 4, 21–24; iv., 2, 27–31; id., 3, 10–12; Epod. i., 29, 30; Epist. i., 7, 44–5; 8, 12.

The second book of satires followed the first. It is evident, from the first lines of this book, that the poet had made a strong impression on the public taste. No writer, with the keen good sense of Horace, would have ventured on such expressions as the following, unless he had felt confident of his position:

> "Sunt quibus in Satira videor nimis acer, et ultra
> Legem tendere opus; sine nervis altera, quicquid
> Composui, pars esse putat, similesque meorum
> Mille die versus deduci posse."—Sat. ii., 1, 1, *seqq.*[1]

This is the language of a privileged egotist; of one who had acquired a right, by public suffrage, to talk of himself. The victim of his satire will be an object of ridicule to the whole city:

> "Nec quisquam noceat cupido mihi pacis! et ille
> Qui me commôrit (melius non tangere! clamo)
> Flebit, et insignis tota cantabitur urbe."—Ib., 45, *seqq.*[2]

The sixth satire of this book is the most important in the chronology of the life and works of Horace.[3] It was in the eighth year[4] of his familiarity with Mæcenas that this satire was composed. To this must be added the nine months after his first introduction. If Horace returned to Rome in the winter after the battle of Philippi (A.U.C. 712, 713), time must be allowed for him to form his friendship with Virgil and with Varius, and to gain that poetic reputation by pieces circulated in private which would justify their recommendation of their friend to Mæcenas. The first introduction could scarce-

1. I subjoin the imitation of his best interpreter, at least, if not commentator:

> "There are (I scarce can think it, but am told),
> There are to whom my satire seems too bold;
> Scarce to wise Peter complaisant enough,
> And something said of Chartres much too rough;
> The lines are weak, another's pleased to say,
> Lord Fanny spins a thousand such a day."—*Pope.*

2. "Peace is my dear delight, not Fleury's more!
But touch me, and no minister so sore.
Whoe'er offends, at some unlucky time,
Slides into verse, or hitches in a rhyme;
Sacred to ridicule his whole life long,
And the sad burden of a merry song."—*Pope.*

3. See Sat. ii., 6, 40–47. This pleasant passage is exquisitely adapted by Swift

> "'Tis (let me see) three years and more
> (October next it will be four)
> Since Harley bid me first attend,
> And chose me for an humble friend;
> Would take me in his coach to chat,
> And question me of this and that;
> As, What's o'clock? or How's the wind?
> Whose chariot's that we left behind?
> Or, Have you nothing new to-day
> From Pope, from Parnell, or from Gay?" &c., &c.

4. Some construe "Septimus octavo propior jam fugerit annus" as only six years and a half. The past, *fugerit*, surely implies that the seventh year had actually elapsed, and above half a year more.

y, therefore, be earlier than A.U.C. 715. It is impossible, therefore, that this book could be completed before late in A.U.C. 722, the year before the battle of Actium. If, however, there be an allusion to the division of lands to the soldiers engaged in that war, the date can not be before A.U.C. 721.[1]

The book of epodes may be considered as in one sense the transition from satire to lyric poetry. Though not collected or completed till the present period of the poet's life, this book appears to contain some of the earliest compositions of Horace. In his sweet youth, his strong passions drove him to express himself in the sharp iambic verse (Carm. i., 16, 22–4). Bentley's observation, which all would wish to be true, is perhaps more so than would appear from his own theory; that, as it proceeds, the stream of the Horatian poetry flows not only with greater elegance, but with greater purity.[2]

The moral character of the poet rises in dignity and decency; he has cast off the coarseness and indelicacy which defile some of his earliest pieces; in his odes he sings to maidens and to youths. The two or three of the epodes which offend in this manner, I scruple not to assign to the first year after the return of the poet to Rome. But not merely has he risen above, and refined himself from, the grosser licentiousness, his bitter and truculent invective has gradually softened into more playful satire. Notwithstanding his protestation, some of his earlier iambics have much of the spirit as well as the numbers of Archilochus.

The book of epodes was manifestly completed not long after the last war between Octavianus and Antony. The dominant feeling in the mind of Horace seems now to have been a horror of civil war. The war of Perugia, two years after Philippi, called forth his first indignant remonstrance against the wickedness of taking up arms, not for the destruction of Carthage, the subjugation of Britain, but to fulfill the vows of the Parthians for the destruction of Rome by her

1. This part of the Bentleian chronology is, it may almost be asserted, impossible. Bentley refers the partition of land alluded to in the celebrated line,

"Promissa Triquetra
Prædia Cæsar an est Itala tellure daturus,"

to the division which followed the defeat of Sex. Pompeius. This defeat took place A.U.C. 718; the death of Pompeius A.U.C. 719. The eight years and a half alone would throw the presentation to Mæcenas above the date of the battle of Philippi, A.U.C. 712. The only way of escape is to suppose that the division was promised, not fulfilled, and took several years to carry out. But this is irreconcilable with the accounts of this division in the historians, and the allusion in Horace to its first enactment as to where the lands were to be assigned.

2. "In cæteris autem singulis præcedentis ætatis gradus plenissimis signis indicat; idque tali ex hac serie jam a me demonstrata jucundum erit animadvertere cum operibus juvenilibus multa obscena et flagitiosa insint, quanto annis provectior erat, tanto eum et poetica virtute et argumentorum dignitate gravitateque meliorem semper castioremque evasisse."—*Bentleius* in præfat. But by Bentley's theory the worst of the epodes were written when he was 32 or 33 years old hardly "annis juvenilibus." The 14th bears date after the intimacy was formed with Mæcenas.

own hands.[1] Both at that time and several years later likewise, just before the war of Actium, the date of the first epode, the most ardent lover of liberty might deprecate the guilt and evil of civil war. It was not for freedom, but for the choice of masters between the subtle Octavianus and the profligate Antony, that the world was again to be deluged with blood. The strongest republican, even if he retained the utmost jealousy and aversion for Octavianus, might prefer his cause to that of an Eastern despot, so Antony appeared, and so he was represented at Rome, supported by the arms of a barbarian queen.[2] It might seem that the fearful and disastrous times had broken up the careless social circle, for whose amusement and instruction the satires were written, and that the poet was thrown back by force into a more grave and solemn strain. Mæcenas himself is summoned to abandon his delicious villa, his intellectual friends, his easy luxury, and to mount the hard deck of the tall ships of war ·

"Ibis Liburnis inter alta navium,
Amice, propugnacula."—Epod. i., 1.

Horace was in doubt whether he should accompany his patron. Mæcenas, however, remained in Italy; and, after a short absence, resumed the government of Rome. The first epode expresses the poet's feelings on this trying occasion, and perhaps has never been surpassed by any composition of its kind. There is hardly any piece of the same length in which the delicacy of compliment is so blended with real feeling, or gratitude and attachment expressed with so much grace and dignity. The exquisite second epode might naturally appear to have been written after the possession of the Sabine estate; the close, in which he seems to turn all his own rural sentiment into ridicule, is a touch of playfulness quite in his own manner. The ninth epode is, as it were, the poet's first song of triumph for the victory at Actium; the triumph, not in a civil war, but over a foreign foe. In the fourteenth there is an apology for his tardiness in completing the book of epodes which he had promised to Mæcenas:

"Inceptos olim promissum carmen iambos
Ad umbilicum ducere."

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1. Read the seventh epode:

"Quo quo scelesti ruitis! aut cur dexteris," &c.

The tone of this poem agrees better with the entirely independent situation of Horace at the time of the war of Perugia, than later, when he was at least (although he was yet unfavored by Octavianus) the friend of the friend of Octavianus. The seventeenth ode, in which he poetically urges the migration of the Roman people to some happier and secluded land, seems likewise to belong to that period.

2. "Interque signa, turpe, militaria
Sol aspicit conopium."—Epod. ix., 15.

So Virgil,

"Hinc ope barbarica, variisque Antonius armis,
Victor ab auroræ populis et litore rubro
Ægyptum, viresque Orientis, et ultima secum
Bactra trahit, sequiturque (nefas) Ægyptia conjux."
Æneid. viii., 685.

The whole book appeared most probably A.U.C. 725, the second year after the battle of Actium, in the thirty-sixth of the life of Horace.

CHAPTER IV.

HORACE A LYRIC WRITER—ORIGINALITY OF HIS ODES—DATE OF COMPOSITION—MERITS OF THE ODES—EPISTLES—GENERAL COMPOSITION—CHARACTER OF HORATIAN POETRY.

Horace now became a lyric poet, or, rather, devoted himself entirely to the cultivation of that kind of poetry. The nine or ten years of his life after the battle of Actium (A.U.C. 724 to 734, life of Horace 35 to 45) were employed in the composition, or the completion, of the first three books of odes.

The odes bear the character of the poet's life during this long period. He has reverted to his peaceful enjoyment of society. The sword of civil war is sheathed; one of his earliest and noblest bursts is the song of triumph for Actium, with the description of the death of Cleopatra. There is just excitement enough of foreign warfare on the remote frontiers of Spain, in Britain, in Arabia, to give an opportunity for asserting the Roman's proud consciousness of universal sovereignty. Parthia consents to restore the standards of Crassus, or, at all events, has sent a submissive embassy to Rome; the only enemies are the remotest barbarians of the North and East with harsh-sounding names.

> "Urbi solicitus times
> Quid Seres, et regnata Cyro
> Bactra parent, Tanaisque discors."—Carm. iii., 29, 26–8.

Octavianus has assumed the name of Augustus; the poet has acquiesced in his sole dominion, and introduces him, for the first time, into his poetry under this his imperial title. Public affairs and private friendships—the manners of the city—the delights of the country—all the incidents of an easy and honorable literary life—suggest the short poem which embodies the feelings and sentiments of Horace. His philosophical views and his tender attachments enable him to transport into Rome such of the more pleasing and beautiful lyrics of Greece as could appear with advantage in a Latin dress. Horace not only naturalizes the metres, but many of the poems of the Greek lyrists. Much ingenuity has been wasted in forming a chronicle of the amours of Horace, almost as authentic, no doubt, as that in the graceful poem of our own Cowley. However fatal to the personality of the poet in many of his lighter pieces, I must profess my disbelief in the real existence of the Lalages, and Lydias, and Glyceras, and Lyces, and Chloes. Their names betray their origin; though many damsels of that class in Rome may have been of Greek or servile birth, many of them, no doubt, occupy the same place in the imitation of the Greek poem which they did in the original.[1]

1. Compare an essay of Buttmann, in German, in the Berlin Transactions, and in

By a careful examination of each ode, with a fine critical perception, and some kindred congeniality with a poetic mind, much might perhaps be done to separate the real from the imitative, the original from the translated or transfused. This would, at least, be a more hopeful and rational work of criticism than the attempt to date every piece from some vague and uncertain allusion to a contemporary event. Some few indeed, but very few, bear their distinct and undeniable date, as the ode on the death of Cleopatra (Carm. i., 37).[1]

According to the rigid chronology of Bentley, this poem must have been the first, or nearly the first, attempt of Horace to write lyric poetry. But it is far more probable that the books of odes contain poems written at very different periods in the life of Horace, finished up for publication on the separate or simultaneous appearance of the first three books. Even if written about the same time, they are by no means disposed in chronological order. The arrangement seems to have been arbitrary, or, rather, to have been made not without regard to variety of subject, and, in some respects, of metre. In the first book, the first nine and the eleventh might seem placed in order to show the facility with which the poet could command every metrical variety, the skill with which, in his own words, he could adapt the Grecian lyric numbers to Latin poetry. The tenth, the Sapphic ode to Mercury, is the first repetition. There is, likewise, a remarkable kind of moral order in the arrangement of these odes. The first is a dedicatory address to his friend and patron Mæcenas, the object of his earliest and of his latest song. The second is addressed to the emperor, by his new title, Augustus. The third relates to his dear friend and brother poet, Virgil; then comes the solemn moral strain to Sestius, followed by perhaps the most finished of his love songs, to Pyrrha. Throughout the whole book, or, rather, the whole collection of odes, there seems this careful study of contrast and variety; the religious hymn to the god of mercurial men is succeeded by the serious advice to Leuconoe.

The just estimate of Horace, as a lyric poet, may be more closely

his Mythologus, and translated in the Philological Museum, vol. i., p. 439, *seqq.* Buttmann carries out to the extreme his theory, that most of the love-lyrics are translations or imitations from the Greek, or poems altogether ideal, and without any real ground-work.

1. Within a few years there have been five complete chronologies of the whole works of Horace, which pretend to assign the true year to the composition of every one of his poems: I. Kirschner, Quæstiones Horatianæ, Leipzig, 1834. II. Franke, Fasti Horatiani, Berlin, 1839. III. Histoire de la vie et des Poèsies de Horace, par M. le Baron Walckenaer, 2 vols., Paris, 1840; a pleasing romance on the life and times of Horace. IV. Quintus Horatius Flaccus, als Mensch und Dichter, von D. W. E. Weber, Jena, 1844. V. Grotefend. The article Horatius in Ersch and Gruber's Encyclopædie. Besides these, there are, among later writers, the lives of Horace by Passow and by Zumpt; the notes in the French translation of the odes by M. Vanderbourg; the notes of Heindorf on the satires; and o' Schmid on the epistles. The irreconcilable discrepancies among all these ingenious authors show the futility of the attempt; almost every one begins by admitting the impossibility of success, and then proceeds to frame a new scheme.

connected than appears at first with these considerations. Neither was his the age, nor was Latin the language for the highest lyric song. The religious, and what we may call the national, the second inspiration of the genuine lyric, were both wanting. The religion in the Horatian ode is, for the most part, the common-place machinery of the established creed, the conventional poetic mythology, of which the influence was effete. There is no deep and earnest devotion; even the gods are rather those of Greek poetry than of the old Roman faith. The allusion to passing events are those of a calm and self-possessed observer, ingeniously weaving them into his occasional pieces; not the impassioned overflow of the poetic spirit, seizing and pouring forth, in one long and inexhausted stream, all the thoughts, and sentiments, and images, and incidental touches, which are transmuted, as it were, by the bard into part of his own moral being. As compared with the highest lyric poetry, the odes of Horace are greatly deficient; but as occasional pieces inspired by friendship, by moral sentiment, or as graceful and finished love verses, they are perfect; their ease, spirit, perspicuity, elegance, and harmony compensate, as far as may be, for the want of the nobler characteristics of daring conception, vehemence, sublimity, and passion.

The separate or simultaneous publication of the first three books of odes, and the date of their publication, mainly depends on one question. If the voyage of Virgil to the East, on which the third ode of the first book was written, be that mentioned in the life of Virgil by Donatus, that book can not have appeared before the year U.C. 735, and in such case the three books must have been published together about that time.

The epistles were the work of the mature man. The first book was written about B.C. 20, 19, A.U.C. 734, 735. No one doubts that these delightful compositions are the most perfect works of Horace; but it is singularly difficult to define, even to our own conception, still more in language, in what consists their felt and acknowledged charm. They possess every merit of the satires in a higher degree, with a more exquisite urbanity, and a more calm and commanding good sense. In their somewhat more elevated tone, they stand, as it were, in the midway between the odes and the satires. They are that, in short, which Pope, their best, if not their one successful imitator, is to English poetry.

The æsthetic law, which would disfranchise Horace and Pope, and this whole class of writers, from the venerable guild of poets, must depend upon what we mean by the word poetry. This question had already occurred to Horace himself. Some doubted whether comedy was a form of poetry, and whether Aristophanes and Menander were to be honored with the name of poets (*Sat.* i., 4, 45). If poetry must necessarily be imaginative, creative, impassioned, dignified, it is also clear that it must become extinct in a certain state of society, or, instead of transcribing the actual emotions and sentiments of men, it must throw itself back into a more stirring and romantic

period. It must make for itself a foreign realm in the past or in the future. At all events, it must have recourse to some remote or extraordinary excitement; the calm course of every-day events can afford no subject of nspiration; the decencies and conventional proprieties of civilized life lie upon it as a deadening spell; the assimilating and levelling tone of manners smooths away all which is striking or sublime.

But may there not be a poetry of the most civilized and highly-cultivated state of human society; something equable, tranquil, serene; affording delight by its wisdom and truth, by its grace and elegance? Human nature in all its forms is the domain of poetry, and though the imagination may have to perform a different office, and to exercise a more limited authority, yet it can not be thought, or, rather, can not be feared, that it will ever be so completely extinguished in the mind of man as to leave us nothing but the every-day world in its cold and barren reality.

Poetry, indeed, which thrills and melts; which stirs the very depths of the heart and soul; which creates, or stretches its reanimating wand over the past, the distant, the unseen, may be, and no doubt is, a very different production of the wonderful mechanism of the human mind from that which has only the impressive language and the harmonious expression, without the fiction of poetry; but human life, even in its calmest form, will still delight in seeing itself reflected in the pure mirror of poetry; and poetry has too much real dignity, too much genuine sympathy with universal human nature to condescend to be exclusive. There is room enough on the broad heights of Helicon, at least on its many peaks, for Homer and Menander, for Virgil and Horace, for Shakspeare, and Pope, and Cowper. May we not pass, without supposing that we are abandoning the sacred precincts of the Muses, from the death of Dido to the epistle to Augustus? Without asserting that any thing like a regular cycle brings round the taste for a particular style of composition, or that the demand of the human mind (more poetic readers must not be shocked by this adoption of the language of political economy) requires, and is still further stimulated by the supply of a particular kind of production at particular periods; it may be said, in general, that poetry begets prose, and prose poetry—that is to say, when poetry has long occupied itself solely with more imaginative subjects, when it has been exclusively fictitious and altogether remote from the ordinary affairs of life, there arises a desire for greater truth—for a more close copy of that which actually exists around us. Good sense, keen observation, terse expression, polished harmony, then command and delight, and possess, perhaps in their turn too exclusively, for some time, the public ear. But directly this familiarity with common life has too closely approximated poetry to prose—when it is undistinguished, or merely distinguished from prose by a conventional poetic language, or certain regular forms of verse—then the poetic spirit bursts away again into freedom; and, in gen-

eral, in its first struggle for emancipation, breaks out into extravagance; the unfettered imagination runs riot, and altogether scorns the alliance of truth and nature, to which it falsely attributes its long and ignoble thraldom, till some happy spirit weds again those which should never have been dissevered, and poetry becomes once more, in the language of one of its most enchanting votaries,

"Truth severe in faery fiction dress'd."

Hence may, perhaps, be formed a just estimate of the poetical character of Horace. Of him it may be said, with regard to the most perfect form of his poetry, the epistles, that there is a period in the literary taste of every accomplished individual, as well as of every country, not certainly in ardent youth, yet far from the decrepitude of old age, in which we become sensible of the extraordinary and undefinable charm of these wonderful compositions. It seems to require a certain maturity of mind; but that maturity by no means precludes the utmost enjoyment of the more imaginative poetry. It is, in fact, the knowledge of the world which alone completely qualifies us for judging the writings of a man of the world; our own practical wisdom enables us to appreciate that wisdom in its most delightful form.

CHAPTER V.

POSITION OF HORACE DURING THE DECLINE OF LIFE—FRIENDSHIP WITH AUGUSTUS—RELIGION OF HORACE—PHILOSOPHY—CLOSE OF HIS LIFE—POETICAL CRITICISM—EPISTLES TO AUGUSTUS AND ART OF POETRY—DEATH—HIS PERSON.

Never was position more favorable than that of Horace for the development of this poetic character. The later years of his life were passed in an enviable state of literary leisure. He has gradually risen from the favorite of the emperor's friend to the poet in whose compositions the shrewd and sagacious emperor is said himself to have desired to be enshrined for the admiration of posterity. The first advances to intimacy with the poet came from the emperor himself. Augustus had at first been his own secretary; he had written his own letters to his friends; he offered that honorable and confidential post to the poet. He requested Mæcenas to transfer *our* Horace, as he condescended to call him, into his service. When the poet declines the offer, Augustus is not in the least offended, and does not grow cool in his friendship. He almost tempts him to ask favors; he assures him of his undiminished regard: "If you," he says, "are so proud as to disdain my friendship, I shall not become haughty in my turn." He writes of him in terms of familiar, and, it may almost be said, coarse admiration.[1] The fourth book of odes and the secular

1. "Ante ipse sufficiebam scribendis epistolis Amicorum; nunc occupatissimus et infirmus, Horatium nostrum te cupio addicere. Veniat igitur ab ista parasitica mensa ad hanc regiam, et nos in epistolis scribendis adjuvet." See the fragments

hymn were written at the express desire of the emperor, who was ambitious that the extraordinary virtues of his step-sons, Tiberius and Drusus, should be commemorated in the immortal strains of the poet.

There is no reason to reproach Horace either with insincerity or with servility in his praises of the emperor. It is remarkable how much his respect for Augustus seems to strengthen, and his affection to kindle into personal attachment, as we approach the close of his poetical career. The epistle to Augustus is almost, perhaps may have been quite, his latest poem. In the second book of epistles (which no doubt comprehended the Epistle to Piso, vulgarly called the Art of Poetry), the one addressed to Augustus, whether prior or not in time of composition, would of course assume the place of honor. Nor is it difficult to account for the acquiescence of the republican in the existing state of things, and that with no degradation of his independence. With declining years increases the love of quiet; the spirit of adventure has burned out, and body and mind equally yearn after repose. Under the new order of things, as we have shown, Horace had found out the secret of a happy and an honorable life. His circumstances were independent; at least they satisfied his moderate desires. He enjoyed enough of the busy society of the capital to give a zest to the purer pleasures of his country retirement. He could repose in his cottage villa near Tivoli, amid the most lovely scenery, by the dashing and headlong Anio, at the foot of the Apennines. Hither his distinguished friends in Rome delighted to resort, and to partake of his hospitable though modest entertainment. Should he desire more complete retirement, he might visit his Sabine farm, inspect the labors of his faithful steward, survey his agricultural improvements, and wander among scenes which might remind him of those in which he had spent his childhood. He could not but contrast the happy repose of this period of his life with the perils and vicissitudes of his youth; do we wonder that he subsided into philosophic contentment with the existing order of things?

Augustus himself possessed that rare policy in an arbitrary monarch not to demand from his subjects the sacrifice of their independence further than was necessary for the security of his dominion. The artful despot still condescended to veil his unlimited power under constitutional forms; he was in theory the re-elected president of a free people; and though these politic contrivances could only deceive those who wished to be deceived, yet they offered, as it were, honorable terms of capitulation to the opposite party, and enabled them to quiet the indignant scruples of conscience. Horace is a striking illustration of the success of that policy which thus tranquilly changed Rome from a republic to a monarchy; it shows how well Augustus knew how to deal with all classes of men; how wise-

of the other letters of Augustus, in Suetonii Vit. Horat.: "neque enim si tu superbus amicitiam nostram sprevisti, ideo nos quoque *ἀνθυπερηφανοῦμεν*."

ly he wound the fetters of his personal influence over the Roman mind. Horace, on the other hand, may fairly be taken as a representative of a large, particularly the more intellectual, class of Romans. We see the government stooping to flatter that order of men by familiarity, and receiving, in turn, that adulation which could not but work into the public mind. For the first time, probably, writers began to have much effect on the sentiments of the Roman people; and when Virgil and Horace spoke in such glowing terms of Augustus, when they deified him in their immortal verses, we may be assured that they found or made an echo in the hearts of multitudes. This deification, indeed, though we can not altogether exculpate its adulatory tone, must be judged according to the religious notions of Rome, not of Christianity.

The religion of Horace is the religion of Rome—the religion of the age of Augustus. Almost every god in the Pantheon receives his tribute of a hymn from Horace; each has his proper attributes, his traditional functions; but it is the painter or the sculptor framing the divinity according to the rules of his art, and according to an established type, and setting it up for the worship of others, not the outpouring of real devotion. The very neatness and terseness of expression shows the poverty of religious sentiment. Almost the latest of his lyric hymns is the Carmen Sæculare. In this there is something more of the energy and life of inspiration; but even this faint flash of enthusiasm is in character with the whole of the later Roman religion. The worship of the gods is blended with natural pride. They are the ancestral and tutelary deities of the Eternal Omnipotent City which are invoked; the sun, which, in its course, can behold nothing so great as Rome. It is a hymn rather to the majesty of Rome than to the gods. The poetical apotheosis of the emperor is but this deification of Rome in another form; in him centered the administration of the all-powerful republic, and in him, therefore, its divinity.

Yet Horace, if we pursue the subject of his religion, is not without his apprehensions, his misgivings, his yearnings after more serious things; the careless and Epicurean scorner of Divine worship is, or fancies, or feigns himself to be, startled from his thoughtless apathy by thunder from a clear sky; he is seized with a sudden access of respect for all-ruling Providence. As in the romantic adventure of his youth, so in the later accidents of life, his escape from perils by land and sea—from the falling of a tree—he speaks with gratitude, apparently not insincere, of the Divine protection; nor is he without some vague sentiment of the general moral government of the gods. The depravation of manners is at once the cause and the consequence of neglected religion:

> 'Delicta majorum immeritus lues,
> Romane, donec templa refeceris,
> Ædesque labentes deorum et
> Fœda nigro simulacra fumo.

* * * * *

Dii multa *neglecti* dederunt
Hesperiæ mala luctuosæ."

And the cause of this vengeance is the general corruption of manners:

"Fœcunda culpæ sæcula nuptias
Primum inquinavere, et genus, et domos,
Hoc fonte derivata clades
In patriam populumque fluxit."

Nor is he altogether above the vulgar superstitions of the times During his morning stroll through the city, whether for amusement, or not without some lurking belief in their art, he stops to consult the itinerant diviners, "who kept a kind of shop for the sale of oracles."[1] The Canidia of Horace wants, indeed, the terrific earnestness of Lucan's Erichtho. The twin passions of unbelief and superstition had by the time of Nero grown to a greater height. As Gibbon justly observes, Canidia is but a vulgar witch; yet, if we may judge from the tone, Horace is at least as earnest in his belief in her powers as in those of Mercury or Diana.[2] The ingredients of her cauldron thrill him with quite as real horror as the protection of Faunus, or the rustic deities, which he invokes, fills him with hope or reverence. It is singular enough that we learn from Horace the existence of the Jews and their religion in the great capital of the world, and may conjecture the estimation in which they were held. It seems to have been a kind of fashionable amusement to go to the synagogue for the purpose of scoffing. Yet there is an indication of respect extorted, as it were, from the more sober-minded by the rational theism and simpler worship of this strange and peculiar people.

The philosophy of the Horatian age, and of Horace himself, can not but force itself upon our notice in connection with his religion. How far had our poet any settled philosophical opinions? To what extent did he embrace the doctrines of Epicurus? The secret of his inclination toward these opinions was probably that which had influenced many Romans during the disastrous period of the civil wars. Weary with faction, unwilling to lend themselves to the ambition of the leaders in either party, when the great and stirring strife between the patrician and popular interests had degenerated into the contest for personal supremacy between aspiring and unprincipled individuals, some from temperament and apathy of character, like Atticus, others from bitter disappointment or sober determination, took refuge in the philosophy of self-enjoyment. *In hortulis quiescet suis, ubi recubans molliter et delicate nos avocat a rostris, a judiciis, a curia, fortasse sapienter, hac præsertim republica:* even Cicero, in these expressive words, betrays a kind of regret that he has not abandoned the barren, ungrateful, and hopeless labors of a public man, and

1. "Assisto divinis," which the worthy Mr. Creech renders "went to church every day!"

2. Compare the witch of Middleton with those of Shakspeare.

joined the happy idlers in the peaceful villa or shady garden. It is a remarkable observation of M. Constant, and shows, after all, the singular discrepancy which so frequently exists between the opinions and actions of men, that, instead of unnerving the Roman spirit of liberty, or inducing a contemptuous apathy toward the public interests, the Grecian philosophy might seem to have inspired the last champions of Roman freedom with their generous sentiments of self-sacrifice—the devotion of their lives to the sacred cause of their country. Brutus was a student of every branch of Grecian philosophy; the genius which appeared to him on the field of Philippi is almost in the spirit of the later Platonism. Cato died reading the Phædo. Cicero, notwithstanding the occasional feebleness of his character, was unquestionably a victim to his own exertions in the cause of freedom. Cassius, the dark, and dangerous, and never-smiling Cassius, was an avowed disciple of Epicurus.

The doctrines of Epicurus became doubly acceptable to those who sought not merely an excuse for withdrawing from public offices, but a consolation for the loss of all share in the government. Epicureanism and Stoicism began to divide the Roman mind. Those of easier temper, and whose intellectual occupations were of a more graceful and amusing kind, forgot, either in the busy idleness of a gay town life, or in the sequestered ease of the beautiful villa, that the forum or the senate had ever been open to the generous ambition of their youth. Those of a sterner cast, who repudiated the careless indolence of the Epicureans, retired within themselves, and endeavored, by self-adoration, to compensate for the loss of self-respect. The Stoic, although he could not disguise from his own mind that he was outwardly a slave, boasted that within he was king of himself. The more discursive, and, if we may so speak, tentative spirit of inquiry, which distinguished the earlier attempts of the Romans to naturalize Grecian philosophy — the calm and dispassionate investigation, which, with its exquisite perspicuity of exposition, is the unrivalled charm of Cicero's philosophic writings, seems to have gone out of vogue. Men embraced extreme opinions, either as votaries of pride or of pleasure, because they centered their whole energies upon the subject, and, in the utter want of all other noble or lofty excitement, threw themselves with desperate vehemence into philosophy. With Horace, however, that period was not arrived, nor does he seem to have embraced any system of opinions with that eager and exclusive earnestness. His mind was by no means speculative. His was the plain, practical philosophy of common sense. Though he could not elude those important questions in which the bounds of moral and religious inquiry meet; though he is never more true and striking than in his observations on the uncertainty of life, the dark and certain approaches of death—

> "nec quidquam tibi prodest,
> Aerias tentasse domos, animoque rotundum
> Percurrisse polum, morituro!"

though these sentences are more solemn, occurring as they do among the gayest Epicurean invitations to conviviality and enjoyment, yet the wisdom of Horace—it may be said without disparagement, for it was the only real attainable wisdom—was that of the world.

The best evidence, indeed, of the claims of the poet as a moral philosopher, as a practical observer, and sure interpreter of human nature in its social state, are the countless quotations from his works, which are become universal moral axioms. Their triteness is the seal of their veracity; their peculiar terseness and felicity of expression, or illustration, may have commended them to general acceptance, yet nothing but their intuitive truth can have stamped them as household words on the memory of educated men. Horace might seem to have thrown aside all the abstruser doctrines, the more remote speculations, the abstract theories of all the different sects, and selected and condensed the practical wisdom in his pregnant poetical aphorisms.

So glided away the later years of the life of Horace: he was never married; he indulged that aristocratical aversion to legitimate wedlock which Augustus vainly endeavored to correct by civil privileges and civil immunities.

The three epistles which occupy the last four or five years of his life treat principally on the state of Roman poetry. Horace now has attained the high place, if not of dictator of the public taste, of one, at least, who has a right to be heard as an arbiter on such subjects.

The first of these, addressed to the emperor, gains wonderfully in point and perspicuity if we take the key which is furnished by a passage in the life of Augustus by Suetonius. Horace is throughout of a modern school of taste; he prefers the finer execution, the faultlessness, the purer harmony, the more careful expression, to the ruder vigor, the bolder but more irregular versification, the racy but antiquated language of the older writers. In this consisted much of his own conscious superiority over Lucilius. But Augustus himself was vulgar enough to admire the old comedy; he was constantly commanding in the theatre the coarse and somewhat indecent plays of Afranius and Plautus.[1] The privileged poet does not scruple playfully to remonstrate against the imperial bad taste. His skill and address are throughout admirable. The quiet irony is perfectly free, yet never offensive; the very flattery of the opening lines, which exalt to the utmost the power and wisdom of Augustus, which represent him as an object of divine power and worship to the vulgar, is chastened, as it were, and subdued, because the emperor himself, in critical judgment, is to appear but one of the vulgar. The art with which the poet suggests, rather than unfolds, his argument, seems at one moment to abandon and the next to resume it, is inimitable. He first gracefully ridicules the fashion of admiring poetry because it is old, not because it is good; then turns to the prevailing mad-

1. "Sed plane poematum non imperitus, delectabatur etiam comœdia veteri, et sæpe eam exhibuit publicis spectaculis."—*Sueton.*, Octavius, ch. 89.

ness of writing poetry, which had seized all ranks, and thus having cast aside the mass of bad modern poetry, he nobly asserts the dignity and independence of the poetic function. He then returns, by a happy transition, to the barbarous times which had given birth to the old Roman poetry; contrasts the purity of the noble Greek models with their rude Roman imitators, first in tragedy, and then in comedy; and introduces, without effort, the emperor's favorite Plautus, and even Dossennus, to whose farces Augustus had probably listened with manifest amusement. He does not, however, dwell on that delicate topic; he hastens away instantly to the general bad taste of the Roman audience, who preferred pomp, spectacle, noise, and procession, to the loftiest dramatic poetry; and even this covert insinuation against the emperor's indifferent taste in theatrical amusement is balanced by the praise of his judgment in his patronage of Virgil and of Varius, and (though with skillful modesty he affects to depreciate his own humbler poetry) of Horace himself.

The Epistle to the Pisos was already, in the time of Quintilian, called the Art of Poetry; but it is rather an epistle of poetry composed in a seemingly desultory manner, yet with the utmost felicity of transition from one subject to another, than a regular and systematic theory. It was addressed to Lucius Piso and his two sons. The elder Piso was a man of the highest character, obtained a triumph for victories in Thrace, but was chiefly distinguished for the dignity and moderation with which he afterward exercised for a long period the high and dangerous office of præfect of the city.

The happy conjecture of Wieland had been anticipated by Colman, that the epistle was chiefly addressed to the elder of the sons of Piso, who aspired to poetical fame without very great poetical genius. It was intended to be at once dissuasive and instructive; to show the difficulties of writing good poetry, especially in a refined and fastidious age; and, at the same time, to define some of the primary laws of good composition. It maintains throughout the superiority of the modern, and what we may call the Grecian, school of Roman poetry.

After all, the admiration of Horace for the poetry of Greece was by no means servile; though he wished to introduce its forms, its simplicity of composition, and exquisite purity of style, he would have even tragedy attempt Roman subjects. And, with Horace, we must acknowledge that even if the poet had felt ambition, it was now indeed too late for Rome to aspire to originality in the very highest branches of poetry. She was conquered, and could only bear the yoke with as much nobleness and independence as she might. To give her song a Roman character, if it still wore a Grecian form, was all which was now attainable. Literature was native, as it were, to Greece, at least the higher branches, poetry and history. It principally flourished when the political institutions of Greece were in the highest state of development and perfection; being a stranger and foreigner at Rome, it was only completely domiciliated when the national institutions, and, with them, the national character, had ex

perienced a total change. It was not till the Roman constitution approached, or had arrived at a monarchical form, that letters were generally or successfully cultivated. It was partly, indeed, her conquest of the world which brought Rome the literature and philosophy, as well as the other spoils of foreign nations. The distinction, nevertheless, must not be lost sight of; the genuine Roman character, even under the Grecian forms, might and did appear in her literary language, and in all the works of her greater writers; and in the didactic or common-life poetry, she could dare to be completely original.

In none was this more manifest than in Horace; he was, after all, in most respects, a true Roman poet. His idiom, in the first place, was more vernacular (in all the better parts of his poetry he departed less from common language, they were "sermoni propiora"). In the lyric poems we may sometimes detect the forms of Greek expression; he has imitated the turn of language, as well as the cast of thought and mechanism of verse. The satires and epistles have throughout the vigor and raciness of originality; they speak, no doubt, the language of the better orders of Rome, in all their strength and point. But these works are not merely Roman in their idiomatic expression, they are so throughout. The masculine and practical common sense, the natural but not undignified urbanity, the stronger if not sounder moral tone, the greater solidity, in short, of the whole style of thought and observation, compensate for the more lively imagination, the greater quickness and fluency, and more easy elegance of the Greek. Of the later Grecian comedy, for which the poetry of Horace, as we have observed, was the substitute, we have less than of almost any other part of his literature; yet, if we compare the fragments which we possess, we shall perceive the difference—on one side the grace and lightness of touch, the exquisite and unstudied harmony, the translucent perspicuity, the truth and the simplicity; on the other, the ruder but more vigorous shrewdness, the more condensed and emphatic justness of observation, the serious thought, which is always at the bottom of the playful expression. Horace is addressing men accustomed to deal with men—men formed in the vigorous school of public life; and though now reposing, perhaps, from those more solid and important cares, maintaining that practical energy of character by which they had forced their way to eminence. That sterner practical genius of the Roman people survived the free institutions of Rome; the Romans seemed, as it were, in their idlest moods, to condescend to amusement, not to consider it, like the Greek, one of the common necessities, the ordinary occupations of life. Horace, therefore, has been, and ever will be, the familiar companion, the delight, not of the mere elegant scholar alone or the imaginative reader, but, we had almost written, the manual of the statesman and the study of the moral philosopher. Of Rome or of the Roman mind, no one can know any thing who is not profoundly versed in Horace; and whoever really understands

Horace will have a more perfect and accurate knowledge of the Roman manners and Roman mind than the most diligent and laborious investigator of the Roman antiquities.

The same year (U.C. 746, B.C. 8) witnessed the death of Mæcenas and of Horace. The poet was buried near his friend, on the verge of the Esquiline Hill. Mæcenas died toward the middle of the year, Horace in the month of November, having nearly completed his 57th year. His last illness was so sudden and severe that he had not strength to sign his will; according to the usage of the time, he declared the emperor his heir.

Horace has described his own person (*Epist.* i., 20, 24). He was of short stature, with dark eyes and dark hair (*Art. Poet.*, 37), but early tinged with gray (*Carm.* iii., 14, 25). In his youth he was tolerably robust (*Epist.* i., 7, 26), but suffered from a complaint in his eyes (*Sat.* i., 5, 20). In more advanced age he grew fat, and Augustus jested about his protuberant belly (*Aug., Epist. Fragm. apud Sueton. in Vita*). His health was not always good; he was not only weary of the fatigue of war, but unfit to bear it (*Carm.* ii., 6, 7; *Epod.* i., 15); and he seems to have inclined to valetudinarian habits (*Epist.* i., 7, 3). When young, he was irascible in temper, but easily placable (*Carm.* i., 16, 22, &c.; iii., 14, 27; *Epist.* i., 20, 25). In dress he was somewhat careless (*Epist.* i., 1, 94). His habits, even after he became richer, were generally frugal and abstemious; though, on occasions, both in youth and in mature age, he indulged in free conviviality. He liked choice wine, and, in the society of friends, scrupled not to enjoy the luxuries of his time.

LIFE OF MÆCENAS.

(SMITH'S DICTIONARY OF BIOGRAPHY, &c.)

Mæcenas, C. Cilnius. Of the life of Mæcenas we must be content to glean what scattered notices we can from the poets and historians of Rome, since it does not appear to have been formally recorded by any ancient author. We are totally in the dark both as to the date and place of his birth, and the manner of his education. It is most probable, however, that he was born some time between B.C. 73 and 63; and we learn from Horace (*Ode* iv., 11) that his birth-day was the 13th of April. His family, though belonging only to the equestrian order, was of high antiquity and honor, and traced its descent from the Lucumones of Etruria. The scholiast on Horace (*Ode* i., 1) informs us that he numbered Porsena among his ancestors; and his authority is in some measure confirmed by a fragment of one of Augustus's letters to Mæcenas, preserved by Macrobius (*Sat.* ii., 4), in which he is addressed as "*berylle Porsenæ.*" His paternal ancestors, the Cilnii, are mentioned by Livy (x., 3, 5) as having attained to so high a pitch of power and wealth at Arretium, about the middle of the fifth century of Rome, as to excite the jealousy and hatred of their fellow-citizens, who rose against and expelled them; and it was not without considerable difficulty that they were at length restored to their country, through the interference of the Romans. The maternal branch of the family was likewise of Etruscan origin, and it was from them that the name of Mæcenas was derived, it being customary among the Etruscans to assume the mother's as well as the father's name (*Müller*, *Etrusker*, ii., p. 404). It is in allusion to this circumstance that Horace (*Sat.* i., 6, 3) mentions both his *avus maternus atque paternus* as having been distinguished by commanding numerous legions, a passage, by the way, from which we are not to infer that the ancestors of Mæcenas had ever led the legions of Rome. Their name does not appear in the *Fasti Consulares;* and it is manifest, from several passages of Latin authors, that the word *legio* is not always restricted to a *Roman* legion. (See *Liv.*, x., 5; *Sall.*, *Cat.*, 53, &c.) The first notice that occurs of any of the family, as a citizen of Rome, is in Cicero's speech for Cluentius (§ 55), where a knight named C. Mæcenas is mentioned among the *robora populi Romani*, and as having been instrumental in putting down the conspiracy of the tribune M. Livius Drusus, B.C. 91. This person has been generally considered the father of the subject of this memoir, but Frandsen, in his life of

Mæcenas, thinks, and perhaps with more probability, that it was his grandfather. About the same period, also, we find a Mæcenas mentioned by Sallust in the fragments of his history (lib. iii.) as a scribe.

Although it is unknown where Mæcenas received his education, it must doubtless have been a careful one. We learn from Horace that he was versed in both Greek and Roman literature; and his taste for literary pursuits was shown, not only by his patronage of the most eminent poets of his time, but also by several performances of his own. That at the time of Julius Cæsar's assassination he was with Octavianus at Apollonia, in the capacity of tutor, rests on pure conjecture. Shortly, however, after the appearance of the latter on the political stage, we find the name of Mæcenas in frequent conjunction with his; and there can be no doubt that he was of great use to him in assisting to establish and consolidate the empire; but the want of materials prevents us from tracing his services in this way with the accuracy that could be wished. It is possible that he may have accompanied Octavianus in the campaigns of Mutina, Philippi, and Perusia; but the only authorities for the statement are a passage in Propertius (ii., 1), which by no means necessarily bears that meaning; and the elegies attributed to Pedo Albinovanus, but which have been pronounced spurious by a large majority of the critics. The first authentic account we have of Mæcenas is of his being employed by Octavianus, B.C. 40, in negotiating a marriage for him with Scribonia, daughter of Libo, the father-in-law of Sextus Pompeius; which latter, for political reasons, Octavianus was at that time desirous of conciliating. (*Appian*, B. C., v., 53; *Dio Cass.*, xlviii., 16.) In the same year, Mæcenas took part in the negotiations with Antony (whose wife, Fulvia, was now dead), which led to the peace of Brundisium, confirmed by the marriage of Antony with Octavia, Cæsar's sister. (*Appian*, B. C., v., 64.) Appian's authority on this occasion is supported by the scholiast on Horace (*Sat.* i., 5, 28), who tells us that Livy, in his 127th book, had recorded the intervention of Mæcenas. According to Appian, however, Cocceius Nerva played the principal part. About two years afterward Mæcenas seems to have been employed again in negotiating with Antony (*App.*, B. C., v., 93), and it was probably on this occasion that Horace accompanied him to Brundisium, a journey which he has described in the fifth satire of the first book. Mæcenas is there also represented as associated with Cocceius, and they are both described as "aversos *soliti* componere amicos."

In B.C. 36 we find Mæcenas in Sicily with Octavianus, then engaged in an expedition against Sextus Pompeius, during the course of which Mæcenas was twice sent back to Rome for the purpose of quelling some disturbances which had broken out there. (*Appian*, B. C., v., 99, 112.) According to Dio Cassius (xlix., 16), this was the first occasion on which Mæcenas became Cæsar's vicegerent; and he was intrusted with the administration not only of Rome, but of all Italy. His fidelity and talents had now been test-

ed by several years' experience; and it has probably been found that the bent of his genius fitted him for the cabinet rather than the field, since his services could be so easily dispensed with in the latter. From this time till the battle of Actium (B.C. 31) history is silent concerning Mæcenas; but at that period we again find him intrusted with the administration of the civil affairs of Italy. It has indeed been maintained by many critics that Mæcenas was present at the sea-fight of Actium; but the best modern scholars who have discussed the subject have shown that this could not have been the case, and that he remained in Rome during this time, where he suppressed the conspiracy of the younger Lepidus. By the detection of this conspiracy, Mæcenas nipped in the bud what might have proved another fruitful germ of civil war. Indeed, his services at this period must have been most important and valuable; and how faithfully and ably he acquitted himself may be inferred from the unbounded confidence reposed in him. In conjunction with Agrippa, we now find him empowered not only to open all the letters addressed by Cæsar to the senate, but even to alter their contents as the posture of affairs at Rome might require, and for this purpose he was intrusted with his master's seal (*Dio Cass.*, li., 3), in order that the letters might be delivered as if they had come directly from Octavianus's own hand. Yet, notwithstanding the height of favor and power to which he had attained, Mæcenas, whether from policy or inclination, remained content with his equestrian rank, a circumstance which seems somewhat to have diminished his authority with the populace.

After Octavianus's victory over Antony and Cleopatra, the whole power of the triumvirate centered in the former; for Lepidus had been previously reduced to the condition of a private person. On his return to Rome, Cæsar is represented to have taken counsel with Agrippa and Mæcenas respecting the expediency of restoring the republic. Agrippa advised him to pursue that course, but Mæcenas strongly urged him to establish the empire.

The description of power exercised by Mæcenas during the absence of Cæsar should not be confounded with the *præfectura urbis*. It was not till after the civil wars that the latter office was established as a distinct and substantive one; and, according to Dio Cassius (lii., 21), by the advice of Mæcenas himself. This is confirmed by Tacitus (*Ann.*, vi., 11), and by Suetonius (*Aug.*, 37), who reckons it among the *nova officia*. The *præfectus urbis* was a mere police magistrate, whose jurisdiction was confined to Rome and the adjacent country, within a radius of 750 stadia; but Mæcenas had the charge of political as well as municipal affairs, and his administration embraced the whole of Italy. It is the more necessary to attend to this distinction, because the neglect of it has given rise to the notion that Mæcenas was never intrusted with the supreme administration after the close of the civil wars. It must be confessed, however, that we have no means of determining with certainty on what occasions, and for how long, after the establishment of the empire,

Mæcenas continued to exercise his political power, though, as we fore remarked, we know that he had ceased to enjoy it in B.C. 16 That he retained the confidence of Augustus till at least B.C. 21 may be inferred from the fact that about that time he advised him to marry his daughter Julia to Agrippa, on the ground that he had made the latter so rich and powerful that it was dangerous to allow him to live unless he advanced him still further. (*Dio Cassius*, liv., 6.) Between B.C. 21 and 16, however, we have direct evidence that a coolness, to say the least, had sprung up between the emperor and his faithful minister. This estrangement, for it can not be called actual disgrace, is borne out by the silence of historians respecting the latter years of Mæcenas's life, as well as by the express testimony of Tacitus, who tells us (*Ann.*, iii., 30) that, during this period, he enjoyed only the appearance, and not the reality, of his sovereign's friendship. The cause of this rupture is enveloped in doubt. Dio Cassius, however, positively ascribes it to Terentia, the beautiful wife of Mæcenas.

The public services of Mæcenas, though important, were unobtrusive; and, notwithstanding the part that he played in assisting to establish the empire, it is by his private pursuits, and more particularly by his reputation as a patron of learning, that he has been known to posterity. His retirement was probably far from disagreeable to him, as it was accompanied by many circumstances calculated to recommend it to one of his turn of mind, naturally a votary of ease and pleasure. He had amassed an enormous fortune, which Tacitus (*Ann.*, xiv., 53, 55) attributes to the liberality of Augustus. It has been sometimes insinuated that he grew rich by the proscriptions; and Pliny (H. N., xxxvii., 4), speaking of Mæcenas's private seal, which bore the impression of a frog, represents it as having been an object of terror to the tax-payers. It by no means follows, however, that the money levied under his private seal was applied to his private purposes; and, had he been inclined to misappropriate the taxes, we know that Cæsar's own seal was at his unlimited disposal, and would have better covered his delinquencies.

Mæcenas had purchased, or, according to some, had received from Augustus a tract of ground on the Esquiline Hill, which had formerly served as a burial-place for the lower orders. (*Hor.*, *Sat.* i., 8, 7.) Here he had planted a garden, and built a house remarkable for its loftiness, on account of a tower by which it was surmounted, and from the top of which Nero is said to have afterward contemplated the burning of Rome. In this residence he seems to have passed the greater part of his time, and to have visited the country but seldom; for, though he might possibly have possessed a villa at Tibur, near the falls of the Anio, there is no direct authority for the fact. Tacitus tells us that he spent his leisure *urbe in ipsa;* and the deep tranquillity of his repose may be conjectured from the epithet by which the same historian designates it, "velut *peregrinum* otium." (*Ann.*, xiv., 63.) The height of the situation seems to have render

ed it a healthy abode (*Hor.*, *Sat.* i., 8, 14), and we learn from Suetonius (*Aug.*, 72) that Augustus had on one occasion retired thither to recover from a sickness.

Mæcenas's house was the rendezvous of all the wits and *virtuosi* of Rome; and whoever could contribute to the amusement of the company was always welcome to a seat at his table. In this kind of society he does not appear to have been very select; and it was probably from his undistinguishing hospitality that Augustus called his board "*parasitica mensa*." (*Suet.*, *Vit. Hor.*) Yet he was naturally of a reserved and taciturn disposition, and drew a broad distinction between the acquaintances that he adopted for the amusement of an idle hour, and the friends whom he admitted to his intimacy and confidence. In the latter case he was as careful and chary as he was indiscriminating in the former. His really intimate friends consisted of the greatest geniuses and most learned men of Rome; and if it was from his universal inclination toward men of talent that he obtained the reputation of a literary patron, it was by his friendship for such poets as Virgil and Horace that he deserved it. In recent times, and by some German authors, especially the celebrated Wieland in his Introduction and Notes to Horace's Epistles, Mæcenas's claims to the title of a literary patron have been depreciated. It is urged that he is not mentioned by Ovid and Tibullus; that the Sabine farm which he gave to Horace was not so very large; that his conduct was perhaps not altogether disinterested, and that he might have befriended literary men either out of vanity or from political motives; that he was not singular in his literary patronage, which was a fashion among the eminent Romans of the day, as Messalla Corvinus, Asinius Pollio, and others; and that he was too knowing in pearls and beryls to be a competent judge of the higher works of genius. As for his motives, or the reasons why he did not adopt Tibullus or Ovid, we shall only remark, that as they are utterly unknown to us, so it is only fair to put the most liberal construction on them; and that he had naturally a love of literature for its own sake, apart from all political or interested views, may be inferred from the fact of his having been himself a voluminous author. Though literary patronage may have been the fashion of the day, it would be difficult to point out any contemporary Roman, or, indeed, any at all, who indulged it so magnificently. His name had become proverbial for a patron of letters at least as early as the time of Martial; and though the assertion of that author (viii., 56), that the poets enriched by the bounty of Mæcenas were not easily to be counted, is not, of course, to be taken literally, it would have been utterly ridiculous had there not been some foundation for it. That he was no bad judge of literary merit is shown by the sort of men whom he patronized—Virgil, Horace, Propertius, besides others almost their equals in reputation, but whose works are now unfortunately lost, as Varius, Tucca, and others. But as Virgil and Horace were by far the greatest geniuses of the age, so it is certain that they were more

beloved by Mæcenas, the latter especially, than any of their contemporaries. Virgil was indebted to him for the recovery of his farm, which had been appropriated by the soldiery in the division of lands, B.C. 41; and it was at the request of Mæcenas that he undertook the *Georgics*, the most finished of all his poems. To Horace he was a still greater benefactor. He not only procured him a pardon for having fought against Octavianus at Philippi, but presented him with the means of a comfortable subsistence, a farm in the Sabine country. If the estate was but a moderate one, we learn from Horace himself that the bounty of Mæcenas was regulated by his own contented views, and not by his patron's want of generosity (*Carm.* ii., 18, 14; iii., 16, 38). Nor was this liberality accompanied with any servile and degrading conditions. The poet was at liberty to write or not, as he pleased, and lived in a state of independence creditable alike to himself and to his patron. Indeed, their intimacy was rather that of two familiar friends of equal station, than of the royally-descended and powerful minister of Cæsar with the son of an obscure freedman. But on this point we need not dwell, as it has been already touched upon in the life of Horace.

Of Mæcenas's own literary productions only a few fragments exist. From these, however, and from the notices which we find of his writings in ancient authors, we are led to think that we have not suffered any great loss by their destruction; for, although a good judge of literary merit in others, he does not appear to have been an author of much taste himself. It has been thought that two of his works, of which little more than the titles remain, were tragedies, namely, the *Prometheus* and *Octavia*. But Seneca (*Ep.* 19) calls the former *a book* (*librum*); and *Octavia*, mentioned in Priscian (lib. 10), is not free from the suspicion of being a corrupt reading. An hexameter line supposed to have belonged to an epic poem, another line thought to have been part of a galliambic poem, one or two epigrams, and some other fragments, are extant, and are given by Meibom and Frandsen in their lives of Mæcenas. In prose he wrote a work on Natural History, which Pliny several times alludes to, but which seems to have related chiefly to fishes and gems. Servius (*ad Virg.*, *Æn.*, viii., 310) attributes a *Symposium* to him. If we may trust the same authority, he also composed some memoirs of Augustus; and Horace (Carm. ii., 12, 9) alludes to at least some project of the kind, but which was probably never carried into execution. Mæcenas's prose style was affected, unnatural, and often unintelligible, and for these qualities he was derided by Augustus. (*Suet.*, *Aug.*, 26.) Macrobius (*Saturn.*, ii., 4) has preserved part of a letter of the emperor's, in which he takes off his minister's way of writing. The author of the dialogue *De Causis Corruptæ Eloquentiæ* (c. 26) enumerates him among the orators, but stigmatizes his affected style by the term *calamistros Mæcenatis*. Quintilian (*Inst. Orat.*, xi., 4, § 28) and Seneca (*Ep.* 114) also condemn his style; and the latter author gives a specimen of it which is almost wholly unintelligible

Yet he likewise tells us (*Ep.* 19) that he would have been very eloquent if he had not been spoiled by his good fortune, and allows him to have possessed an *ingenium grande et virile* (*Ep.* 92). According to Dio Cassius (lv., 7), Mæcenas first introduced short hand, and instructed many in the art through his freedman Aquila. By other authors, however, the invention has been attributed to various persons of an earlier date; as to Tiro, Cicero's freedman, to Cicero himself, and even to Ennius.

But, though seemingly in possession of all the means and appliances of enjoyment, Mæcenas can not be said to have been altogether happy in his domestic life. His wife, Terentia, though exceedingly beautiful, was of a morose and haughty temper, and thence quarrels were continually occurring between the pair. Yet the natural uxoriousness of Mæcenas as constantly prompted him to seek a reconciliation; so that Seneca (*Ep.* 114) remarks that he married a wife a thousand times, though he never had more than one. Her influence over him was so great, that, in spite of his cautious and taciturn temper, he was on one occasion weak enough to confide an important state secret to her, respecting her brother Muræna, the conspirator (*Suet.*, *Aug.*, 66; *Dio Cass.*, liv., 3). Mæcenas himself, however, was probably in some measure to blame for the terms on which he lived with his wife, for he was far from being the pattern of a good husband. In his way of life Mæcenas was addicted to every species of luxury. We find several allusions in the ancient authors to the effeminacy of his dress. Instead of girding his tunic above his knees, he suffered it to hang loose about his heels, like a woman's petticoat; and when sitting on the tribunal he kept his head covered with his *pallium* (*Sen.*, *Ep.* 114). Yet, in spite of this softness, he was capable of exerting himself when the occasion required, and of acting with energy and decision (*Veil. Pat.*, ii., 88). So far was he from wishing to conceal the softness and effeminacy of his manners, that he made a parade of his vices; and, during the greatest heat of the civil wars, openly appeared in the public places of Rome with a couple of eunuchs in his train (*Senec.*, *l. c.*). He was fond of theatrical entertainments, especially pantomimes, as may be inferred from his patronage of Bathyllus, the celebrated dancer, who was a freedman of his. It has been concluded from Tacitus (*Ann.*, i., 54) that he first introduced that species of representation at Rome; and, with the politic view of keeping the people quiet by amusing them, persuaded Augustus to patronize it. Dio Cassius (lv., 7) tells us that he was the first to introduce warm swimming baths at Rome. His love of ointments is tacitly satirized by Augustus (*Suet.*, *Aug.*, 86), and his passion for gems and precious stones is notorious. According to Pliny, he paid some attention to cookery; and as the same author (xix., 57) mentions a book on gardening which had been dedicated to him by Sabinus Tiro, it has been thought that he was partial to that pursuit. His tenacious, and, indeed, unmanly love of life, he has himself painted in some verses preserved by Seneca (*Ep.* 101), and which, as affording a specimen of his style, we here insert:

Debilem facito manu
Debilem pede, coxa;
Tuber adstrue gibberum,
Lubricos quate dentes;
Vita dum superest, bene est.
Hanc mihi, vel acuta
Si sedeam cruce, sustine.

From these lines it has been conjectured that he belonged to the sect of the Epicureans; but of his philosophical principles nothing certain is known.

That moderation of character which led him to be content with his equestrian rank, probably arose from the love of ease and luxury which we have described, or it might have been the result of more prudent and political views. As a politician, the principal trait in his character was his fidelity to his master (*Mæcenatis erunt vera tropæa fides, Propert.*, iii., 9), and the main end of all his cares was the consolidation of the empire. But, though he advised the establishment of a despotic monarchy, he was at the same time the advocate of mild and liberal measures. He recommended Augustus to put no check on the free expression of public opinion; but, above all, to avoid that cruelty which, for so many years, had stained the Roman annals with blood (*Senec., Ep.* 114). To the same effect is the anecdote preserved by Cedrenus, the Byzantine historian, that when on some occasion Octavianus sat on the tribunal, condemning numbers to death, Mæcenas, who was among the by-standers, and could not approach Cæsar by reason of the crowd, wrote on his tablets, "Rise, hangman!" (*Surge, tandem carnifex!*), and threw them into Cæsar's lap, who immediately left the judgment-seat (comp. *Dio Cass.*, lv., 7).

Mæcenas appears to have been a constant valetudinarian. If Pliny's statement (vii., 51) is to be taken literally, he labored under a continual fever. According to the same author, he was sleepless during the last three years of his life; and Seneca tells us (*De Provid.*, iii., 9) that he endeavored to procure that sweet and indispensable refreshment by listening to the sound of distant symphonies. We may infer from Horace (*Carm.* iii., 17) that he was rather hypochondriacal. He died in the consulate of Gallus and Censorinus, B.C. 8 (*Dio Cass.*, lv., 7), and was buried on the Esquiline. He left no children, and thus, by his death, his ancient family became extinct. He bequeathed his property to Augustus, and we find that Tiberius afterward resided in his house (*Suet., Tib.*, 15). Though the emperor treated Mæcenas with coldness during the latter years of his life, he sincerely lamented his death, and seems to have sometimes felt the want of so able, so honest, and so faithful a counsellor (*Dio Cass.*, liv., 9; lv., 7; *Senec., de Benef.*, vi., 32).

METRES OF HORACE.

1. DACTYLIC HEXAMETER.

Laūdā|būnt ălĭ|ī clā|rām Rhŏdŏn | aūt Mўtĭ|lēnēn.

THE structure of this species of verse is sufficiently well known; it consists of six feet, the fifth of which is a dactyl, and the sixth a spondee, while each of the other four feet may be either a dactyl or spondee. Sometimes, however, in a solemn, majestic, or mournful description, or in expressing astonishment, consternation, vastness of size, &c., a spondee is admitted in the fifth foot, and the line is then denominated spondaic.

The hexameters of Horace, in his Satires and Epistles, are written in so negligent a manner as to lead to the opinion that this style of composition was purposely adopted by him to suit the nature of his subject. Whether this opinion be correct or not must be considered elsewhere. It will only be requisite here to state, that the peculiar character of his hexameter versification will render it unnecessary for us to say any thing respecting the doctrine of the cæsural pause in this species of verse, which is better explained with reference to the rhythm and cadence of Virgil.

2. DACTYLIC TETRAMETER *a posteriore*.[1]

The tetrameter *a posteriore*, or spondaic tetrameter, consists of the *last* four feet of an hexameter; as,

Cērtŭs ĕ|nīm prō|mīssŭm Ă|pōllō.

Sometimes, as in the hexameter, a spondee occupies the last place but one, in which case the preceding foot ought to be a dactyl, or the line will be too heavy; as,

Mēnsō|rēm cŏhĭ|bēnt Ār|chўtā.

1. The expression *a posteriore* refers to the verse being considered as taken from the *latter* part of an hexameter line (*a posteriore parte versus hexametri*), and is, consequently, opposed to the dactylic tetrameter *a priore*. This last is taken from the *first* part (*a priore parte*) of an hexameter, and must always have the last foot a dactyl.

3. DACTYLIC TRIMETER CATALECTIC.

The trimeter catalectic is a line consisting of the first five half-feet of an hexameter, or two feet and a half; as,

Ārbŏrĭ|būsquĕ cŏ|mæ.

Horace uniformly observes this construction, viz., two dactyls and a semi-foot. Ausonius, however, sometimes makes the first foot a spondee, and twice uses a spondee in the second place; but the spondee injures the harmony of the verse.[1]

4. ADONIC.[2]

The Adonic, or dactylic dimeter, consists of two feet, a dactyl and spondee; as,

Rīsĭt Ă|pōllō.

Sappho is said to have written entire poems in this measure, now lost. Boëthius has a piece of thirty-one Adonic lines (*lib.* 1, *metr.* 7), of which the following are a specimen:

Nubibus atris
Condita nullum
Fundere possunt
Sidera lumen.
Si mare volvens
Turbidus auster
Misceat æstum, &c.

The measure, however, is too short to be pleasing, unless accompanied by one of a different kind. Hence an Adonic is used in concluding the Sapphic stanza. (No. 10.) In tragic choruses it is arbitrarily added to any number of Sapphics, without regard to uniformity. (*Vid. Senec.*, *Œdip.*, *act* 1; *Troades*, *act* 4; *Herc. Fur.*, *act* 3; *Thyest.*, *act* 3.)

5. IAMBIC TRIMETER.

Iambic verses take their name from the iambus, which, in

1. This measure is sometimes called Archilochĭan penthemimeris, since it forms, in fact, an heroic penthemimeris, that is, as already remarked, the first five half-feet of an heroic or dactylic hexameter line.

2. This verse derives its name from the circumstance of its being used by the Greeks in the music which accompanied the celebration of the festival of Adonis that part, probably, which represented the restoration of Adonis to life.

pure iambics, was the only foot admitted. They are scanned by measures of two feet; and it was usual, in reciting them, to make a short pause at the end of every second foot, with an emphasis (*arsis*) on its final syllable.

The iambic trimeter (called likewise *senarius*, from its containing six feet) consists of three measures (*metra*). The feet which compose it, six in number, are properly all iambi; in which case, as above stated, the line is called a pure iambic. The cæsural pause most commonly occurs at the penthemimeris; that is, after two feet and a half; as,

Phăsē|lŭs īl‖lĕ quēm | vĭdē‖tĭs hōs|pĭtēs. ‖

The metres here end respectively where the double lines are marked, and the cæsural pause takes place at the middle of the third foot, after the word *ille*.

The pure iambic, however, was rarely used. This seems to have been owing partly to the very great difficulty of producing any considerable number of good verses, and partly to the wish of giving to the verse a greater degree of weight and dignity. In consequence of this, the spondee was allowed to take the place of the iambus in the first, third, and fifth feet.[1] The admission of the spondee paved the way for other innovations. Thus, the double time of one long syllable was divided into two single times, or two short syllables. Hence, for the iambus of three times was substituted a tribrach in every station except the sixth, because there, the final syllable being lengthened by the longer pause at the termination of the line, a tribrach would, in fact, be equal to an anapæst, containing four times instead of three. For the spondee of four times was substituted a dactyl or an anapæst, and sometimes, in the first station, a proceleusmaticus.

The scale of the mixed iambic trimeter is, therefore, as follows:[2]

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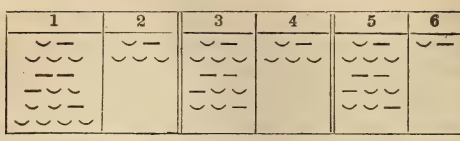
1. The reason why the iambus was retained in the *even* places, that is, the second, fourth, and sixth, appears to have been this: that by placing the spondee first, and making the iambus to follow, greater emphasis was given to the concluding syllable of each metre on which the *ictus* and pause took place, than would have been the case had two long syllables stood together.

2. The scale of the *Greek* trimeter iambic is much more strict, and must not be



As an exemplification of this scale, we shall subjoin some of the principal mixed trimeters of Horace.

Epod. Line.

1. 27. *Pĕcūs|vĕ Călă‖brīs ān|tĕ sī‖dūs fĕr|vĭdūm.*
2. 23. *Lĭbēt | jăcĕ‖rĕ, mŏdŏ | sŭb ān‖tīqua ī|lĭcē.*
   33. *Aūt ămī|tĕ lĕ‖vī rā|ră tĕn‖dīt rē|tīă.* } 1
   Aūt ā|mĭtĕ lĕ‖vī rā|ră tĕn‖dīt rē|tīă. }
   35. *Păvĭdūm|vĕ lĕpŏ‖rem, ĕt ād|vĕnām ‖ lăquĕō | grŭĕnı.*
   39. *Quōd sī | pŭdī‖că mŭlĭ|ĕr īn ‖ pārtēm | jŭvĕt.*
   57. *Aūt hēr|bă lăpă‖thī prā|ta ămān|tĭs, ēt | grăvī.*
   61. *Hās īn|tĕr ĕpŭ‖lās, ūt | jŭvāt ‖ pāstās | ŏvēs.*
   65. *Pŏsĭtōs|quĕ vēr|nās, dī|tĭs ēx‖āmēn | dŏmūs.*
   67. *Hæc ŭbĭ | lŏcū‖tūs fæ|nĕrā‖tŏr Āl|phĭūs.*
3. 17. *Nēc mū|nŭs hŭmĕ‖rīs ēf | fĭcā‖cĭs Hēr|cŭlīs.*
5. 15. *Cānĭdĭ|ă brĕvĭ‖bŭs īm|plĭcā‖tă vī|pĕrīs.*
   25. *Ăt ēx|pĕdī‖tă Săgă|nă, pēr ‖ tōtām | dŏmūm.*
   43. *Quīd dīx|ĭt? aūt ‖ quīd tăcŭ|ĭt? Ō ‖ rēbūs | mĕīs.*
   63. *Sēd dŭbĭ|ŭs, ūn‖dĕ rūm|pĕrĕt ‖ sĭlēn|tĭūm.*
   69. *Quīn, ŭbĭ | pĕrī‖rĕ jūs|sŭs ēx‖spīrā|vĕrō.*
7. 1. *Quō, quō | scĕlēs‖tī rŭĭ|tĭs? aūt ‖ cŭr dēx|tĕrīs.*
9. 17. *Ăd hōc | frĕmēn‖tēs vĕr|tĕrūnt ‖ bīs mīl|le ĕquōs.*
10. 7. *Īnsūr‖găt Ăquĭ|lō, quān|tŭs āl‖tīs mōn|tībūs.*
    19. *Ĭŏnĭ|ŭs ū‖dō quūm | rĕmū‖gĭēns | sĭnūs.*[2]

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confounded with this. Porson (*Præf. ad Hec.*, 6) has denied the admissibility of the anapæst into the *third* or *fifth* place of the *Greek* tragic trimeter, except in the case of proper names with the anapæst contained in the same word. In *Latin* tragedy, however, it obtained admission into both stations, though more rarely into the third. In the fifth station the Roman tragedians not only admitted, but seemed to have a strong inclination for, this foot.

1. The quantity of the *a* in *amite* depends on that of the *e* in *levi*. If we read *lēvi*, it is *āmite*, but if *lĕvi*, *ămite*. This results from the principles of the trimeter iambic scale. We can not say *āmite lēvi* without admitting an anapæst into the second place, which would violate the measure; neither can we read *ămite lĕvi* without admitting a pyrrhich into the second place, which is unheard of.

2. *Iōnius*, from the Greek Ἰόνιος. Hence the remark of Maltby (*Morell., Lex. Græc. Pros., ad voc.*): Ἰώνιος *apud poetas mihi nondum occurrit; nam ad* Pind., Nem., 4, 87, *recte dedit Heynius* Ἰόνιον *non metro solum jubente, verum etiam hac*

Epod. Linc.
17. 6. *Cānĭdĭ|ă, pār||cĕ vō|cĭbūs || tāndēm | săcrīs.*
12. *Ālĭtŭ|bŭs āt||quĕ cănĭ|bŭs hŏmĭ||cīdam Hēc|tŏrēm.*
41. *Īnfā|mīs Hĕlĕ||næ Cās|tŏr ōf||fēnsūs | vĭcē.*
54. *Īngrā|tă mĭsĕ||rō vī|tă dū||cēnda ēst, | ĭn hōc.*
56. *Ōptāt | quĭĕ||tēm Pĕlŏ|pĭs īn||fĭdī | pătēr.*
65. *Vēctā|bŏr hŭmĕ||rīs tūnc | ĕgo ĭnĭ||mīcīs | ĕquēs.*
69. *Dērĭpĕ|rĕ Lū||nām vō|cĭbūs || pōssīm | mĕīs.*

6. IAMBIC TRIMETER CATALECTIC.

This is the common trimeter (No. 5) wanting the final syllable. It consists of five feet, properly all iambi, followed by a catalectic syllable; as,

Vŏcā|tŭs āt||quĕ nōn | mŏrā||tŭs āū|dit.

Like the common trimeter, however, it admits the spondee into the first and third places, but not into the fifth, which would render the verse too heavy and prosaic.

Trăhūnt|quĕ sīc||cās mā|chĭnæ || cărī|nas.
Nōnnūl|lă quēr||cū sūnt|căvā||ta ĕt ūl|mo.

Terentianus Maurus, without any good reason, prefers scanning it as follows:

Trăhūnt|quĕ sīc|cās || māchĭ|næ că|rīnăs.

This species of verse is likewise called Archilochīan, from the poet Archilochus.

7. IAMBIC DIMETER.

The iambic dimeter consists of two measures, or four feet, properly all iambi; as,

Pĕrūn|xĭt hōc || ĭā|sŏnēm.

It admits, however, the same variations as the trimeter, though Horace much more frequently employs a spondee than any other foot in the third place. The scale of this measure is as follows:

1	2	3	4
⏑ –	⏑ –	⏑ –	⏑ –
⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	
– –		– –	
– ⏑ ⏑		– ⏑ ⏑	
⏑ ⏑ –		⏑ ⏑ –	

Dammii regula, "Si de gente *Græca sermo est, semper hoc nomen scribi, per ω: sed si de* mari *Ionio, semper per ο μικρόν."*

This species of verse is also called Archilochian dimeter. The following lines from the Epodes will illustrate the scale:

Epod. Line.
2. 62. *Vĭdē|rĕ prŏpĕ‖rāntēs|dŏmūm.*
3. 8. *Cānĭdi|ă trāc‖tāvīt | dăpēs.*
5. 48. *Cānĭdi|ă rō‖dēns pōl|lĭcēm.*

8. IAMBIC DIMETER HYPERMETER.

This measure, also called Archilochian, is the iambic dimeter (No. 7) with an additional syllable at the end; as,

Rĕdē|gĭt ād ‖ vērōs | tĭmō‖rēs.

Horace frequently uses this species of verse in conjunction with the Alcaic, and always has the third foot a spondee; for the line, which in the common editions runs thus,

Dīsjēc|tă nōn ‖ lĕvī | rŭī‖nā,

is more correctly read with *lēni* in place of *lĕvi*.

9. ACEPHALOUS IAMBIC DIMETER.

This is the iambic dimeter (No. 7) wanting the first syllable; as,

Nōn | ĕbūr ‖ nĕque āū|rĕūm.

It may, however, be also regarded as a trochaic dimeter catalectic, and scanned as follows:

Nōn ĕ|būr nĕ‖que āūrĕ|ām;

though, if we follow the authority of Terentianus (*De Metr.*, 738), we must consider the first appellation as the more correct one of the two, since he expressly calls it by this name.

10. SAPPHIC.

This verse takes its name from the poetess Sappho, who invented it, and consists of five feet, viz., a trochee, a spondee, a dactyl, and two more trochees; as,

Dēflŭ|ĭt sāx|īs ăgĕ|tātŭs | hūmŏr.

But in the Greek stanza Sappho sometimes makes the second foot a trochee, in which she is imitated by Catullus; as,

Παῖ Δι|ὸς δῦ|λοπλόκε, λίσσομαί τε.
Pauca | nūntĭ|ate meæ puellæ.

Horace, however, uniformly has the spondee in the second

place, which renders the verse much more melodious and flowing. The Sapphic stanza, both in Greek and Latin, is composed of three Sapphics and one Adonic. (No. 4.) As the Adonic sometimes was irregularly subjoined to any indefinite number of Sapphics (*vid.* Remarks on Adonic verse), so, on other occasions, the Sapphics were continued in uninterrupted succession, terminating as they had begun, without the addition of an Adonic even at the end, as in *Boëthius*, lib. 2, metr. 6; *Seneca, Troades, act* 4.

The cæsura always falls in the third foot, and is of two kinds, namely, the *strong* and the *weak*. The *strong* cæsura falls after the first syllable of the dactyl, and makes the most melodious lines; as,

īntĕ|gēr vī|tæ ‖ *scĕlĕ|rīsquĕ | pūrŭs*
Nōn ĕ|gēt Maŭ|rī ‖ *jăcŭ|līs nĕc | ārcŭ*
Nēc vĕ|nēnā|tīs ‖ *grăvī|dā să|gīttīs.*

The *weak* cæsura, on the other hand, falls after the second syllable of the dactyl; as in the following:

Lāūrĕ|ā dō|nāndŭs ‖ *Ă|pōllī|nārĭ*
Pīnŭs | āūt īm|pūlsă ‖ *cŭ|prēssŭs | Eūrŏ.*

Horace generally has the strong cæsura. If the third foot, however, has the weak cæsura, it must be followed by a word of two or more syllables. Thus, besides the two lines just given, we may cite the following:

Concines majore ‖ *poeta* plectro
Cæsarem quandoque ‖ *trahet* feroces, &c.

With regard to the cæsura of the foot, it is worth noticing, that in the Greek Sapphics there is no necessity for any conjunction of the component feet by cæsura, but every foot may be terminated by an entire word. This freedom forms the characteristic feature of the Greek Sapphic, and is what chiefly distinguishes it from the Latin Sapphic, as exhibited by Horace.

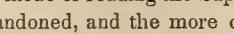
In Sapphics, the division of a word between two lines frequently occurs; and, what is remarkable, not compound, but simple words, separately void of all meaning; as,

Labitur ripa, Jove non probante, uxorius amnis.

This circumstance, together with the fact of such a division

taking place only between the third Sapphic and the concluding Adonic,[1] has induced an eminent prosodian (Dr. Carey) to entertain the opinion that neither Sappho, nor Catullus, nor Horace ever intended the stanza to consist of four separate verses, but wrote it as three, viz., two five-foot Sapphics and one of seven feet (including the Adonic); the fifth foot of the long verse being indiscriminately either a spondee or a trochee.

The ordinary mode of reading the Sapphic verse has at length begun to be abandoned, and the more correct one substituted, which is as follows :



There is still, however, as has been remarked, some doubt which of the accented syllables ought to have the stronger accent and which the weaker. (Consult *Journal of Education*, vol. iv., p. 356 ; *Penny Cyclopædia*, art. *Arsis*.)

11. CHORIAMBIC PENTAMETER.

The choriambic pentameter consists of a spondee, three choriambi, and an iambus ; as,

Tū nē | quæsĭĕrīs, | scīrĕ nĕfās, | quēm mĭhĭ, quēm | tĭbī.

12. ALTERED CHORIAMBIC TETRAMETER.

The *proper* choriambic tetrameter consists of three choriambi and a bacchius (*i. e.*, an iambus and a long syllable) ; as,

Jānĕ pătēr, | Jānĕ tŭēns, | dīvĕ bĭcēps, | bĭfōrmīs.
(Sept. Serenus.)

Horace, however, made an alteration, though not an improvement, by substituting a spondee instead of an iambus in the first measure, thus changing the choriambus into a second epitrite, viz.,

Tē dĕōs ō|rō Sўbărīn | cūr prŏpĕrēs | ămāndō.

The choriambic tetrameter, in its original state, was called

1. The divisions which take place between the other lines of the Sapphic stanza, when they are not common cases of synapheia (as in Horace, *Carm.* ii., 2, 18), will be found to regard *compound* words only, and not *simple* ones. The ode of Horace (iv., 2) which begins

Pindarum quisquis studet æmulari
Iule—

furnishes no exception to this remark. A synæresis operates in *Iule*, which must be read as if written *Yule*.

Phalæcian, from the poet Phalæcius, who used it in some of his compositions.

13. ASCLEPIADIC CHORIAMBIC TETRAMETER.

This verse, so called from the poet Asclepiades, consists of a spondee, two choriambi, and an iambus; as,

Mæcē|nās ătăvīs || ēdĭtĕ rē|gĭbŭs.

The cæsural pause takes place at the end of the first choriambus, on which account some are accustomed to scan the line as a dactylic pentameter catalectic; as,

Mæcē|nās ătă|vis || ēdĭtĕ | rēgĭbŭs.

But this mode of scanning the verse is condemned by Terentianus. Horace uniformly adheres to the arrangement given above. Other poets, however, sometimes, though very rarely, make the first foot a dactyl.

14. CHORIAMBIC TRIMETER, OR GLYCONIC.

The Glyconic verse (so called from the poet Glyco) consists of a spondee, a choriambus, and an iambus; as,

Sīc tē || dīvă, pŏtēns | Cўprī.

But the first foot was sometimes varied to an iambus or a trochee; as,

Bŏnīs || crede fuga|cibus. (Boëthius.)
Vītĭs || implicat ar|bores. (Catullus.)

Horace, however, who makes frequent use of this measure, invariably uses the spondee in the first place. As the pause in this species of verse always occurs after the first foot, a Glyconic may hence be easily scanned as a dactylic trimeter, provided a spondee occupy the first place in the line; as,

Sīc tē | dīvă, pŏ|tēns Cўprī.

15. CHORIAMBIC TRIMETER CATALECTIC, OR PHERECRATIC.

The Pherecratic verse (so called from the poet Pherecrates) is the Glyconic (No. 14) deprived of its final syllable, and consists of a spondee, a choriambus, and a catalectic syllable; as,

Grātō | Pўrrhă sŭb ān|trō.

Horace uniformly adheres to this arrangement, and hence in him it may be scanned as a dactylic trimeter:

Grātō | Pÿrrhă sŭb | āntrō.

Other poets, however, make the first foot sometimes a trochee or an anapæst, rarely an iambus.

16. CHORIAMBIC DIMETER.

The choriambic dimeter consists of a choriambus and a bacchīus; as,

Lÿdĭă, dīc, | pĕr ōmnēs.

This measure occurs once in Horace, in conjunction with another species of choriambic verse.

17. IONIC *a minore*.

Ionic verses are of two kinds, the Ionic *a majore* and the Ionic *a minore*, called likewise *Ionicus Major* and *Ionicus Minor*, and so denominated from the feet or measures of which they are respectively composed.

The Ionic *a minore* is composed entirely of the foot or measure of that name, and which consists of a pyrrhic and a spondee, as *dŏcŭīssēnt*. It is not restricted to any particular number of feet or measures, but may be extended to any length, provided only that, with due attention to synapheia, the final syllable of the spondee in each measure be either naturally long, or made long by the concourse of consonants; and that each sentence or period terminate with a complete measure, having the spondee for its close.

Horace has used this measure but once (*Carm.* iii., 12), and great difference of opinion exists as to the true mode of arranging the ode in which it occurs. If we follow, however, the authority of the ancient grammarians, and particularly of Terentianus Maurus, it will appear that the true division is into strophes; and, consequently, that Cuningam (*Animadv. in Horat.*, *Bentl.*, p. 315) is wrong in supposing that the ode in question was intended to run on in one continued train of independent tetrameters. Cuningam's ostensible reason for this arrangement is, that Martianus Capella (*De Nupt. Philol.*, lib. 4, *cap. ult.*) has composed an Ionic poem divided into tetrameters: the true cause would appear to be his opposition to Bentley. This latter critic has distributed the ode into four strophes, each consisting of ten feet; or, in other words, of two tetrameters follow-

ed by a dimeter. The strict arrangement, he remarks, would be into *four lines* merely, containing each ten feet; but the size of the modern page prevents this, of course, from being done. The scanning of the ode, therefore, according to the division adopted by Bentley, will be as follows:

Mĭsĕrārum ēst | nĕque ămōrī | dărĕ lūdūm, | nĕquĕ dūlcī
Mala vino | lavere, aut ex|animari, | metuentes
Pătrŭæ vēr|bĕră līngūæ.

The arrangement in other editions is as follows:

Mĭsĕrārum ēst | nĕque ămōrī | dărĕ lūdūm,
Neque dulci | mala vino | lavere, aut ex-
-ănĭmārī | mĕtŭēntēs | pătrŭæ vēr|bĕră līngūæ.

Others, again, have the following scheme:

Miserarum est | neque amori | dare ludum,
Neque dulci | mala vino | lavere, aut ex-
-animari | metuentes | patruæ
Vērbĕră | līnguæ, &c.

Both of these, however, are justly condemned by Bentley.

18. GREATER ALCAIC.

This metre, so called from the poet Alcæus, consists of two feet, properly both iambi, and a long catalectic syllable, followed by a choriambus and an iambus, the cæsural pause always falling after the catalectic syllable; as,

Vĭdēs | ŭt āl|tā || stēt nĭvĕ cān|dĭdūm.

But the first foot of the iambic portion is alterable, of course, to a spondee, and Horace much more frequently has a spondee than an iambus in this place; as,

ō mā|trĕ pūl|chrā || fĭlĭă pūl|chrĭōr.

The Alcaic verse is sometimes scanned with two dactyls in the latter member; as,

Vĭdēs | ŭt āl|tā || stēt nĭvĕ | cāndĭdūm.

The Alcaic stanza consists of four lines, the first and second being *greater Alcaics*, the third an *iambic dimeter hypermeter* (No. 8), and the fourth a *minor Alcaic* (No. 20).

For some remarks on the structure of the Alcaic stanza, consult *Anthon's Latin Versification*, p. 224, *seqq.*

19. ARCHILOCHIAN HEPTAMETER

This species of verse consists of two members, the first a dactylic tetrameter *à priore* (vid. No. 2, *in notis*), and the latter a trochaic dimeter brachycatalectic; that is, the first portion of the line contains four feet from the beginning of a dactylic hexameter, the fourth being always a dactyl, and the latter portion consists of three trochees; as,

Sōlvĭtŭr | ācrĭs hў|ēms grā|tā vĭcĕ || vērĭs | ēt Fă|vōnĭ.

20. MINOR ALCAIC.

This metre consists of two dactyls followed by two trochees, as,

Lēvĭă | pērsŏnŭ|ērĕ | sāxă.

21. DACTYLICO-IAMBIC.

This measure occurs in the second, fourth, and other even lines of the eleventh Epode of Horace, omitted in the present edition. The first part of the verse is a dactylic trimeter catalectic (No. 3), the latter part is an iambic dimeter (No. 7); as,

Scrībĕrĕ | vērsĭcŭ|lōs || ămō|rĕ pēr|cūlsūm | grăvī.

One peculiarity attendant on this metre will need explanation. In consequence of the union of two different kinds of verse into one line, a licence is allowed the poet with regard to the final syllable of the first verse, both in lengthening short syllables and preserving vowels from elision.

Hence lines thus composed of independent metres are called *ἀσυνάρτητοι*, or *inconnexi* on account of this medial license. Archilochus, according to Hephæstion, was the first who employed them. (*Bentley, ad Epod.* 11.) Many editions, however, prefer the simpler, though less correct, division into two distinct measures; as,

Scrībĕrĕ | vērsĭcŭ|lōs
Ămō|rĕ pēr||cūlsūm | grăvī.

22. IAMBICO-DACTYLIC.

This measure occurs in the second, fourth, and other even lines of the thirteenth Epode of Horace, as it is arranged in this edition. The first part of the verse is an iambic dimeter (No.

7), the latter part is a dactylic trimeter catalectic (No. 3). It is, therefore, directly the reverse of the preceding.

Ōccā|sĭō|nēm dē | dĭē : || dūmquĕ vĭ|rēnt gĕnŭ|ā.

The license mentioned in the preceding measure takes place also in this; as,

Epod. Line.

13. 8. *Redūcet in sedem* vicē. *Nunc*, &c.
10. *Levare diris* pectorā *sollicitudinibus.*
14. *Findunt Scamandri* fluminā, *lubricus*, &c.

These lines are also, like those mentioned in the preceding section, called *ἀσυνάρτητοι*, or *inconnexi*. Many editions prefer the following arrangement, which has simplicity in its favor, but not strict accuracy :

Ōccā|sĭō||nēm dē | dĭē :
Dūmquĕ vĭ|¬ēnt gĕnŭ|ā.

METRICAL INDEX

TO THE

LYRIC COMPOSITIONS OF HORACE.*

Æli, Vetusto 18, 18, 8, 20
Æquam memento ... 18, 18, 8, 20
Altera jam teritur ... 1, 5
Angustam, amice.... 18, 18, 8, 20
At, O Deorum 5, 7
Bacchum in remotis . 18, 18, 8, 20
Beatus ille..... 5, 7
Cœlo supinas 18, 18, 8, 20
Cœlo tonantem 18, 18, 8, 20
Cum, tu, Lydia..... 14, 13
Cur me querelis 18, 18, 8, 20
Delicta majorum 18, 18, 8, 20
Descende cœlo 18, 18, 8, 20
Dianam, teneræ 13, 13, 15, 14
Diffugere nives..... 1, 3
Dive, quem proles ... 10, 10, 10, 4
Divis orte bonis 13, 13, 13, 14
Donarem pateras 13
Donec gratus eram tibi 14, 13
Eheu ! fugaces..... 18, 18, 8, 20
Est mihi nonum 10, 10, 10, 4
Et thure et fidibus .. 14, 13
Exegi monimentum.. 13
Faune, Nympharum . 10, 10, 10, 4
Festo quid potius die 14, 13
Herculis ritu 10, 10, 10, 4
Horrida tempestas... 1, 22
Ibis Liburnis..... 5, 7
Icci, beatis..... 18, 18, 8, 20
Ille et nefasto 18, 18, 8, 20
Impios parræ 10, 10, 10, 4
Inclusam Danaën.... 13, 13, 13, 14
Intactis opulentior... 14, 13
Integer vitæ 10, 10, 10, 4
Jam jam efficaci 5
Jam pauca aratro.... 18, 18, 8, 20
Jam satis terris 10, 10, 10, 4
Jam veris comites ... 13, 13, 13, 14
Justum et tenacem .. 18, 18, 8, 20
Laudabunt alii..... 1, 2
Lupis et agnis 5, 7
Lydia, dic, per omnes 16, 12
Mæcenas atavis 13
Mala soluta 5, 7
Martiis cœlebs 10, 10, 10, 4
Mater sæva Cupidinum 14, 13
Mercuri, facunde 10, 10, 10, 4
Mercuri, nam te 10, 10, 10, 4
Miserarum est..... 17
Montium custos..... 10, 10, 10, 4
Motum ex Metello... 18, 18, 8, 20
Musis amicus..... 18, 18, 8, 20
Natis in usum..... 18, 18, 8, 20
Ne forte credas 18, 18, 8, 20
Nolis longa feræ 13, 13, 13, 14
Non ebur, neque..... 9, 6

* The numbers refer to the several metres, as they have just been explained. Thus, in the ode beginning with the words *Æli, Vetusto*, the first and second lines of each stanza are *Greater Alcaics* (No. 18), the third line is an *Iambic Dimeter* (No. 8), and the last line a *Minor Alcaic* (No. 20), and so of the rest.

Non semper imbres .. 18, 18, 8, 20
Non usitata 18, 18, 8, 20
Nullam, Vare 11
Nullus argento 10, 10, 10, 4
Nunc est bibendum .. 18, 18, 8, 20
O Diva, gratum 18, 18, 8, 20
O fons Bandusiæ 13, 13, 15, 14
O matre pulchra..... 18, 18, 8, 20
O nata mecum 18, 18, 8, 20
O navis, referunt 13, 13, 15, 14
O sæpe mecum 18, 18, 8, 20
O Venus, regina 10, 10, 10, 4
Odi profanum 18, 18, 8, 20
Otium Divos..... 10, 10, 10, 4
Parcus Deorum..... 18, 18, 8, 20
Parentis olim..... 5, 7
Pastor quum traheret. 13, 13, 13, 14
Persicos odi 10, 10, 10, 4
Phœbe, sylvarumque. 10, 10, 10, 4
Phœbus volentem.... 18, 18, 8, 20
Pindarum quisquis ... 10, 10, 10, 4
Poscimur: si quid ... 10, 10, 10, 4
Quæ cura patrum ... 18, 18, 8, 20
Qualem ministrum... 18, 18, 8, 20
Quando repostum ... 5, 7
Quantum distet 14, 13
Quem tu, Melpomene 14, 13
Quem virum 10, 10, 10, 4
Quid bellicosus 18, 18, 8, 20
Quid dedicatum..... 18, 18, 8, 20
Quid immerentes.... 5, 7
Quis desiderio 13, 13, 13, 14
Quis multa gracilis .. 13, 13, 15, 14
Quo, me, Bacche 14, 13
Quo, quo, scelesti ... 5, 7
Rectius vives 10, 10, 10. 4
Scriberis Vario 13, 13, 13, 14
Septimi Gades 10, 10, 10, 4
Sic te, Diva 14, 13
Solvitur acris hyems . 19, 6
Te maris et terræ ... 1, 2
Tu ne quæsieris 11
Tyrrhena regum..... 18, 18, 8, 20
Velox amœnum 18, 18, 8, 20
Vides ut alta..... 18, 18, 8, 20
Vile potabis..... 10, 10, 10, 4

Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

Carmen I.

AD MÆCENATEM.

Mæcenas, atavis edite regibus,
O et præsidium et dulce decus meum,
Sunt quos curriculo pulverem Olympicum
Collegisse juvat, metaque fervidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad Deos;
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros Attalicis conditionibus
Nunquam demoveas, ut trabe Cypria
Myrtoum, pavidus nauta, secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens otium et oppidi
Laudat rura sui; mox reficit rates
Quassas, indocilis pauperiem pati.
Est qui nec veteris pocula Massici,
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquæ lene caput sacræ.

Multos castra juvant, et lituo tubæ
Permixtus sonitus, bellaque matribus
Detestata. Manet sub Jove frigido
Venator, teneræ conjugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
Me doctarum hederæ præmia frontium
Dis miscent superis; me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo, si neque tibias
Euterpe cohibet, nec Polyhymnia
Lesboum refugit tendere barbiton.
Quod si me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

Carmen II.

AD AUGUSTUM CÆSAREM.

Jam satis terris nivis atque diræ
Grandinis misit Pater, et, rubente
Dextera sacras jaculatus arces,
Terruit urbem:

Terruit gentes, grave ne rediret
Sæculum Pyrrhæ nova monstra questæ,
Omne quum Proteus pecus egit altos
Visere montes,

Piscium et summa genus hæsit ulmo,
Nota quæ sedes fuerat palumbis,
Et superjecto pavidæ natarunt
Æquore damæ.

Vidimus flavum Tiberim, retortis
Litore Etrusco violenter undis

Ire dejectum monimenta Regis,
Templaque Vestæ,

Iliæ dum se nimium querenti
Jactat ultorem, vagus et sinistra
Labitur ripa, Jove non probante, uxorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persæ melius perirent;
Audiet pugnas, vitio parentum
Rara, juventus.

Quem vocet Divum populus ruentis
Imperi rebus? prece qua fatigent
Virgines sanctæ minus audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Jupiter? Tandem venias, precamur,
Nube candentes humeros amictus,
Augur Apollo;

Sive tu mavis, Erycina ridens,
Quam Jocus circum volat et Cupido;
Sive neglectum genus et nepotes
Respicis, auctor,

Heu! nimis longo satiate ludo,
Quem juvat clamor galeæque leves,
Acer et Marsi peditis cruentum
Vultus in hostem;

Sive mutata juvenem figura,
Ales, in terris imitaris, almæ

Filius Maiæ, patiens vocari
Cæsaris ultor :

Serus in cœlum redeas, diuque
Lætus intersis populo Quirini,
Neve te, nostris vitiis iniquum,
Ocior aura

Tollat. Hic magnos potius triumphos,
Hic ames dici Pater atque Princeps,
Neu sinas Medos equitare inultos,
Te duce, Cæsar.

Carmen III.

AD VIRGILIUM.

Sic te Diva, potens Cypri,
Sic fratres Helenæ, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium finibus Atticis,
Reddas incolumem precor,
Et serves animæ dimidium meæ.
Illi robur et æs triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit præcipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Hadriæ
Major, tollere seu ponere vult freta.
Quem Mortis timuit gradum,
Qui rectis oculis monstra natantia,

Qui vidit mare turgidum et
Infames scopulos Acroceraunia ?
Nequidquam Deus abscidit
Prudens Oceano dissociabili
Terras, si tamen impiæ
Non tangenda rates transiliunt vada.
Audax omnia perpeti
Gens humana ruit per vetitum et nefas.
Atrox Iapeti genus
Ignem fraude mala gentibus intulit :
Post ignem ætheria domo
Subductum, Macies et nova Febrium
Terris incubuit cohors :
Semotique prius tarda necessitas
Leti corripuit gradum.
Expertus vacuum Dædalus aëra
Pennis non homini datis.
Perrupit Acheronta Herculeus labor.
Nil mortalibus ardui est :
Cœlum ipsum petimus stultitia : neque
Per nostrum patimur scelus
Iracunda Jovem ponere fulmina.

Carmen IV.

AD L. SESTIUM.

Solvitur acris hiems grata vice veris et Favoni,
Trahuntque siccas machinæ carinas.
Ac neque jam stabulis gaudet pecus, aut arator igni ;
Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus, imminente Luna,
Junctæque Nymphis Gratiæ decentes
Alterno terram quatiunt pede ; dum graves Cyclopum
Vulcanus ardens urit officinas.

Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terræ quem ferunt solutæ;
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna, sive malit hædo.
Pallida Mors æquo pulsat pede pauperum tabernas
Regumque turres. O beate Sesti,
Vitæ summa brevis spem nos vetat inchoare longam.
Jam te premet nox, fabulæque Manes,
Et domus exilis Plutonia: quo simul mearis,
Nec regna vini sortiere talis,
Nec tenerum Lycidan mirabere, quo calet juventus
Nunc omnis, et mox virgines tepebunt.

Carmen V.

AD PYRRHAM.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam,

Simplex munditiis? Heu! quoties fidem
Mutatosque Deos flebit, et aspera
Nigris æquora ventis
Emirabitur insolens,

Qui nunc te fruitur credulus aurea;
Qui semper vacuam, semper amabilem
Sperat, nescius auræ
Fallacis. Miseri, quibus

Intentata nites! Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris Deo.

Carmen VI.

AD AGRIPPAM.

Scriberis Vario fortis et hostium
Victor, Mæonii carminis alite,
Quam rem cunque ferox navibus aut equis
Miles, te duce, gesserit.

Nos, Agrippa, neque hæc dicere, nec gravem
Pelidæ stomachum cedere nescii,
Nec cursus duplicis per mare Ulixei,
Nec sævam Pelopis domum

Conamur, tenues grandia; dum pudor,
Imbellisque lyræ Musa potens vetat
Laudes egregii Cæsaris et tuas
Culpa deterere ingeni.

Quis Martem tunica tectum adamantina
Digne scripserit? aut pulvere Troico
Nigrum Merionen? aut ope Palladis
Tydiden Superis parem?

Nos convivia, nos prœlia virginum
Sectis in juvenes unguibus acrium
Cantamus, vacui, sive quid urimur,
Non prœter solitum leves.

Carmen VII.

AD MUNATIUM PLANCUM.

Laudabunt alii claram Rhodon, aut Mytilenen.
Aut Epheson, bimarisve Corinthi
Mœnia, vel Baccho Thebas, vel Apolline Delphos
Insignes, aut Thessala Tempe.

Sunt quibus unum opus est intactæ Palladis arces
Carmine perpetuo celebrare,
Indeque decerptam fronti præponere olivam.
Plurimus, in Junonis honorem,
Aptum dicit equis Argos, ditesque Mycenas.
Me nec tam patiens Lacedæmon,
Nec tam Larissæ percussit campus opimæ,
Quam domus Albuneæ resonantis,
Et præceps Anio, ac Tiburni lucus, et uda
Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila cœlo
Sæpe Notus, neque parturit imbres
Perpetuos, sic tu sapiens finire memento
Tristitiam vitæque labores
Molli, Plance, mero, seu te fulgentia signis
Castra tenent, seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
Quum fugeret, tamen uda Lyæo
Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:
Quo nos cunque feret melior Fortuna parente,
Ibimus, O socii comitesque!
Nil desperandum Teucro duce et auspice Teucro;
Certus enim promisit Apollo,
Ambiguam tellure nova Salamina futuram.
O fortes, pejoraque passi
Mecum sæpe viri, nunc vino pellite curas;
Cras ingens iterabimus æquor.

Carmen VIII.

AD LYDIAM.

Lydia dic, per omnes
Te deos oro, Sybarin cur properas amando
Perdere? cur apricum
Oderit campum, patiens pulveris atque solis?

Cur neque militaris
Inter æquales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino
Cautius vitat, neque jam livida gestat armis
Brachia, sæpe disco,
Sæpe trans finem jaculo nobilis expedito?
Quid latet, ut marinæ
Filium dicunt Thetidis sub lacrimosa Trojæ
Funera, ne virilis
Cultus in cædem et Lycias proriperet catervas?

Carmen IX.

AD THALIARCHUM.

Vides, ut alta stet nive candidum
Soracte, nec jam sustineant onus
Silvæ laborantes, geluque
Flumina constiterint acuto?

Dissolve frigus, ligna super foco
Large reponens; atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.

Permitte Divis cætera: qui simul
Stravere ventos æquore fervido
Deprœliantes, nec cupressi
Nec veteres agitantur orni.

Quid sit futurum cras, fuge quærere: et
Quem Fors dierum cunque dabit, lucro
Appone: nec dulces amores
Sperne puer, neque tu choreas,

Donec virenti canities abest
Morosa. Nunc et Campus et areæ,
Lenesque sub noctem susurri
Composita repetantur hora:

Nunc et latentis proditor intimo
Gratus puellæ risus ab angulo,
Pignusque dereptum lacertis
Aut digito male pertinaci.

Carmen X.

AD MERCURIUM.

Mercuri, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus et decoræ
More palæstræ,

Te canam, magni Jovis et deorum
Nuntium, curvæque lyræ parentem;
Callidum, quidquid placuit, jocoso
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetra
Risit Apollo.

Quin et Atridas, duce te, superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Trojæ
Castra fefellit.

Tu pias lætis animas reponis
Sedibus, virgaque levem coërces
Aurea turbam, superis deorum
Gratus et imis.

Carmen XI.

AD LEUCONOEN.

Tu ne quæsieris, scire nefas, quem mihi, quem tibi
Finem Di dederint, Leuconoë ; nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati !
Seu plures hiemes, seu tribuit Jupiter ultimam,
Quæ nunc oppositis debilitat pumicibus mare
Tyrrhenum, sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Ætas. Carpe diem, quam minimum credula postero.

Carmen XII.

AD AUGUSTUM.

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio ?
Quem Deum ? cujus recinet jocosa
Nomen imago

Aut in umbrosis Heliconis oris,
Aut super Pindo, gelidove in Hæmo.
Unde vocalem temere insecutæ
Orphea silvæ,

Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
Ducere quercus.

Quid prius dicam solitis Parentis
Laudibus, qui res hominum ac Deorum,
Qui mare ac terras, variisque mundum
Temperat horis ?

Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores.

Prœliis audax, neque te silebo,
Liber, et sævis inimica Virgo
Belluis: nec te, metuende certa
Phœbe sagitta.

Dicam et Alciden, puerosque Ledæ,
Hunc equis, illum superare pugnis
Nobilem: quorum simul alba nautis
Stella refulsit

Defluit saxis agitatus humor,
Concidunt venti, fugiuntque nubes,
Et minax, nam sic voluere, ponto
Unda recumbit.

Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
Nobile letum.

Regulum, et Scauros, animæque magnæ
Prodigum Paullum, superante Pœno,
Gratus insigni referam Camena,
Fabriciumque.

Hunc, et incomtis Curium capillis,
Utilem bello tulit, et Camillum,
Sæva paupertas et avitus apto
Cum lare fundus.

Crescit, occulto velut arbor ævo,
Fama Marcelli: micat inter omnes
Julium sidus, velut inter ignes
Luna minores.

Gentis humanæ pater atque custos,
Orte Saturno, tibi cura magni
Cæsaris fatis data; tu secundo
Cæsare regnes.

Ille, seu Parthos Latio imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis oræ
Seras et Indos,

Te minor latum regat æquus orbem;
Tu gravi curru quatias Olympum,
Tu parum castis inimica mittas
Fulmina lucis.

Carmen XIII.

AD LYDIAM.

Quum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas brachia, væ, meum
Fervens difficili bile tumet jecur.
Tunc nec mens mihi nec color
Certa sede manent; humor et in genas
Furtim labitur, arguens
Quam lentis penitus macerer ignibus.
Uror, seu tibi candidos
Turparunt humeros immodicæ mero
Rixæ, sive puer furens
Impressit memorem dente labris notam.

Non, si me satis audias,
Speres perpetuum, dulcia barbare
Lædentem oscula, quæ Venus
Quinta parte sui nectaris imbuit.
Felices ter et amplius,
Quos irrupta tenet copula, nec malis
Divulsus querimoniis
Suprema citius solvet amor die.

Carmen XIV.

AD REMPUBLICAM.

O navis, referunt in mare te novi
Fluctus! O quid agis? fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus,

Et malus celeri saucius Africo
Antennæque gemunt, ac sine funibus
Vix durare carinæ
Possunt imperiosius

Æquor? Non tibi sunt integra lintea,
Non Di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Silvæ filia nobilis,

Jactes et genus et nomen inutile,
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

Nuper sollicitum quæ mihi tædium,
Nunc desiderium curaque non levis,
Interfusa nitentes
Vites æquora Cycladas.

Carmen XV.

NEREI VATICINIUM DE EXCIDIO TROJÆ.

Pastor quum traheret per freta navibus
Idæis Helenen perfidus hospitam,
Ingrato celeres obruit otio
Ventos, ut caneret fera

Nereus fata : Mala ducis avi domum,
Quam multo repetet Græcia milite,
Conjurata tuas rumpere nuptias
Et regnum Priami vetus.

Heu heu ! quantus equis, quantus adest viris
Sudor ! quanta moves funera Dardanæ
Genti ! Jam galeam Pallas et ægida
Currusque et rabiem parat.

Nequidquam Veneris præsidio ferox
Pectes cæsariem, grataque feminis
Imbelli cithara carmina divides ;
Nequidquam thalamo graves

Hastas et calami spicula Cnosii
Vitabis, strepitumque, et celerem sequi
Ajacem : tamen, heu, serus adulteros
Crines pulvere collines.

Non Laërtiaden, exitium tuæ
Genti, non Pylium Nestora respicis ?
Urgent impavidi te Salaminius
Teucer et Sthenelus sciens

Pugnæ, sive opus est imperitare equis,
Non auriga piger. Merionen quoque

Nosces. Ecce furit te reperire atrox
Tydides, melior patre;

Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu,
Non hoc pollicitus tuæ.

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei;
Post certas hiemes uret Achaïcus
Ignis Iliacas domos.

Carmen XVI.

PALINODIA.

O matre pulchra filia pulchrior,
Quem criminosis cunque voles modum
Pones iambis, sive flamma
Sive mari libet Hadriano.

Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber æque, non acuta
Sic geminant Corybantes æra,

Tristes ut iræ, quas neque Noricus
Deterret ensis, nec mare naufragum,
Nec sævus ignis, nec tremendo
Jupiter ipse ruens tumultu.

Fertur Prometheus, addere principi
Limo coactus particulam undique
Desectam, et insani leonis
Vim stomacho apposuisse nostro.

Iræ Thyesten exitio gravi
Stravere, et altis urbibus ultimæ
Stetere causæ, cur perirent
Funditus, imprimeretque muris

Hostile aratrum exercitus insolens.
Compesce mentem : me quoque pectoris
Tentavit in dulci juventa
Fervor, et in celeres iambos

Misit furentem : nunc ego mitibus
Mutare quæro tristia, dum mihi
Fias recantatis amica
Opprobriis, animumque reddas.

Carmen XVII.

AD TYNDARIDEM

Velox amœnum sæpe Lucretilem
Mutat Lycæo Faunus, et igneam
Defendit æstatem capellis
Usque meis pluviosque ventos.

Impune tutum per nemus arbutos
Quærunt latentes et thyma deviæ
Olentis uxores mariti :
Nec virides metuunt colubras,

Nec Martiales Hædiliæ lupos ;
Utcunque dulci, Tyndari, fistula
Valles et Usticæ cubantis
Levia personuere saxa.

Di me tuentur, Dis pietas mea
Et Musa cordi est. Hic tibi copia

Manabit ad plenum benigno
Ruris honorum opulenta cornu

Hic in reducta valle Caniculæ
Vitabis æstus, et fide Teïa
Dices laborantes in uno
Penelopen vitreamque Circen.

Hic innocentis pocula Lesbii
Duces sub umbra; nec Semeleïus
Cum Marte confundet Thyoneus
Prœlia, nec metues protervum

Suspecta Cyrum, ne male dispari
Incontinentes injiciat manus,
Et scindat hærentem coronam
Crinibus, immeritamque vestem.

Carmen XVIII.

AD VARUM.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et mœnia Catili:
Siccis omnia nam dura deus proposuit, neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque, decens Venus?
At, ne quis modici transsiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata; monet Sithoniis non levis Euius,
Quum fas atque nefas exiguo fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam; nec variis obsita frondibus
Sub divum rapiam. Sæva tene cum Berecyntio

Cornu tympana, quæ subsequitur cæcus Amor sui,
Et tollens vacuum plus nimio Gloria verticem,
Arcanique Fides prodiga, perlucidior vitro.

Carmen XIX.

DE GLYCERA.

Mater sæva Cupidinum,
Thebanæque jubet me Semeles puer,
Et lasciva Licentia,
Finitis animum reddere amoribus.
Urit me Glyceræ nitor
Splendentis Pario marmore purius,
Urit grata protervitas,
Et vultus nimium lubricus adspici.
In me tota ruens Venus
Cyprum deseruit; nec patitur Scythas,
Et versis animosum equis
Parthum dicere, nec quæ nihil attinent.
Hic vivum mihi cespitem, hic
Verbenas, pueri, ponite, thuraque
Bimi cum patera meri:
Mactata veniet lenior hostia.

Carmen XX.

AD MÆCENATEM.

Vile potabis modicis Sabinum
Cantharis, Græca quod ego ipse testa
Conditum levi, datus in theatro
Quum tibi plausus,

Care Mæcenas eques, ut paterni
Fluminis ripæ, simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.

Cæcubam et prelo domitam Caleno
Tu bibes uvam : mea nec Falernæ
Temperant vites neque Formiani
Pocula colles.

Carmen XXI.

IN DIANAM ET APOLLINEM.

Dianam teneræ dicite virgines ;
Intonsum, pueri, dicite Cynthium :
Latonamque supremo
Dilectam penitus Jovi.

Vos lætam fluviis et nemorum coma,
Quæcunque aut gelido prominet Algido,
Nigris aut Erymanthi
Silvis, aut viridis Cragi ;

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque humerum lyra.

Hic bellum lacrimosum, hic miseram famem
Pestemque a populo, principe Cæsare, in
Persas atque Britannos
Vestra motus aget prece.

Carmen XXII.

AD ARISTIUM FUSCUM.

Integer vitæ scelerisque purus
Non eget Mauris jaculis, neque arcu,
Nec venenatis gravida sagittis,
Fusce, pharetra ;

Sive per Syrtes iter æstuosas,
Sive facturus per inhospitalem
Caucasum, vel quæ loca fabulosus
Lambit Hydaspes.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra
Terminum curis vagor expeditis,
Fugit inermem:

Quale portentum neque militaris
Daunias latis alit æsculetis,
Nec Jubæ tellus generat, leonum
Arida nutrix.

Pone me, pigris ubi nulla campis
Arbor æstiva recreatur aura;
Quod latus mundi nebulæ malusque
Jupiter urget:

Pone sub curru nimium propinqui
Solis, in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

Carmen XXIII.

AD CHLOËN.

Vitas hinnuleo me similis, Chloë,
Quærenti pavidam montibus aviis
Matrem, non sine vano
Aurarum et siluæ metu.

Nam seu mobilibus vepris inhorruit
Ad ventum foliis, seu virides rubum

Dimovere lacertæ,
Et corde et genibus tremit.

Atqui non ego te, tigris ut aspera
Gætulusve leo, frangere persequor:
Tandem desine matrem
Tempestiva sequi viro.

Carmen XXIV.

AD VIRGILIUM.

Quis desiderio sit pudor aut modus
Tam cari capitis? Præcipe lugubres
Cantus, Melpomene, cui liquidam Pater
Vocem cum cithara dedit.

Ergo Quintilium perpetuus sopor
Urget! cui Pudor, et Justitiæ soror,
Incorrupta Fides, nudaque Veritas
Quando ullum inveniet parem?

Multis ille bonis flebilis occidit,
Nulli flebilior, quam tibi, Virgili.
Tu frustra pius, heu! non ita creditum
Poscis Quintilium deos.

Quod si Threïcio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanæ redeat sanguis imagini,
Quam virga semel horrida,

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum! Sed levius fit patientia,
Quidquid corrigere est nefas.

Carmen XXVI.

DE ÆLIO LAMIA.

Musis amicus, tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis; quîs sub Arcto
Rex gelidæ metuatur oræ,

Quid Tiridaten terreat, unice
Securus. O, quæ fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiæ coronam,

Pimpleï dulcis; nil sine te mei
Prosunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.

Carmen XXVII.

AD SODALES.

Natis in usum lætitiæ scyphis
Pugnare Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

Vino et lucernis Medus acinaces
Immane quantum discrepat! impium
Lenite clamorem, sodales,
Et cubito remanete presso.

Vultis severi me quoque sumere
Partem Falerni? dicat Opuntiæ
Frater Megillæ, quo beatus
Vulnere, qua pereat sagitta.

Cessat Voluntas? non alia bibam
Mercede. Quæ te cunque domat Venus,
Non erubescendis adurit
Ignibus, ingenuoque semper

Amore peccas. Quidquid habes, age,
Depone tutis auribus—Ah miser,
Quanta laborabas Charybdi,
Digne puer meliore flamma!

Quæ saga, quis te solvere Thessalis
Magus venenis, quis poterit Deus?
Vix illigatum te triformi
Pegasus expediet Chimæra.

Carmen XXVIII.

NAUTA ET ARCHYTÆ UMBRA.

Nauta.

Te maris et terræ numeroque carentis arenæ
Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera; nec quidquam tibi prodest
Aërias tentasse domos, animoque rotundum
Percurrisse polum, morituro!

Archytæ umbra.

Occidit et Pelopis genitor, conviva Deorum,
Tithonusque remotus in auras,
Et Jovis arcanis Minos admissus, habentque
Tartara Panthoïden, iterum Orco
Demissum; quamvis, clypeo Trojana refixo
Tempora testatus, nihil ultra
Nervos atque cutem Morti concesserat atræ;
Judice te non sordidus auctor

Naturæ verique. Sed omnes una manet nox,
Et calcanda semel via leti.
Dant alios Furiæ torvo spectacula Marti;
Exitio est avidum mare nautis;
Mixta senum ac juvenum densentur funera; nullum
Sæva caput Proserpina fugit.
Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
At tu, nauta, vagæ ne parce malignus arenæ
Ossibus et capiti inhumato
Particulam dare: sic, quodcunque minabitur Eurus
Fluctibus Hesperiis, Venusinæ
Plectantur silvæ, te sospite, multaque merces,
Unde potest, tibi defluat æquo
Ab Jove, Neptunoque sacri custode Tarenti.
Negligis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
Debita jura vicesque superbæ
Te maneant ipsum: precibus non linquar inultis;
Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
Injecto ter pulvere curras.

Carmen XXIX.

AD ICCIUM.

Icci, beatis nunc Arabum invides
Gazis, et acrem militiam paras
Non ante devictis Sabææ
Regibus, horribilique Medo

Nectis catenas? Quæ tibi virginum,
Sponso necato, barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus, et Tiberim reverti,

Quum tu coemtos undique nobiles
Libros Panætii, Socraticam et domum,
Mutare loricis Iberis,
Pollicitus meliora, tendis?

Carmen XXX.

AD VENEREM.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron, et vocantis
Thure te multo Glyceræ decoram
Transfer in ædem.

Fervidus tecum Puer, et solutis
Gratiæ zonis, properentque Nymphæ,
Et parum comis sine te Juventas,
Mercuriusque.

Carmen XXXI.

AD APOLLINEM.

Quid dedicatum poscit Apollinem
Vates! quid orat, de patera novum
Fundens liquorem? Non opimæ
Sardiniæ segetes feraces;

Non æstuosæ grata Calabriæ
Armenta; non aurum, aut ebur Indicum;
Non rura, quæ Liris quieta
Mordet aqua, taciturnus amnis

Premant Calena falce, quibus dedit
Fortuna, vitem : dives et aureis
Mercator exsiccet cullullis
Vina Syra reparata merce ;

Dis carus ipsis, quippe ter et quater
Anno revisens æquor Atlanticum
Impune. Me pascunt olivæ
Me cichorea, levesque malvæ.

Frui paratis et valido mihi,
Latoë, dones, et, precor, integra
Cum mente ; nec turpem senectam
Degere, nec cithara carentem.

Carmen XXXII.

A D L Y R A M.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures, age, dic Latinum,
Barbite, carmen,

Lesbio primum modulate civi ;
Qui, ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,

Liberum et Musas, Veneremque, et illi
Semper hærentem Puerum canebat,
Et Lycum, nigris oculis nigroque
Crine decorum.

O decus Phœbi, et dapibus supremi
Grata testudo Jovis, O laborum
Dulce lenimen, mihi cunque salve
Rite vocanti.

Carmen XXXIV.

AD SE IPSUM.

Parcus Deorum cultor et infrequens,
Insanientis dum sapientiæ
Consultus erro, nunc retrorsum
Vela dare atque iterare cursus

Cogor relictos: namque Diespiter
Igni corusco nubila dividens
Plerumque, per purum tonantes
Egit equos volucremque currum;

Quo bruta tellus, et vaga flumina,
Quo Styx et invisi horrida Tænari
Sedes, Atlanteusque finis
Concutitur. Valet ima summis

Mutare, et insigna attenuat Deus,
Obscura promens. Hinc apicem rapax
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

Carmen XXXV.

AD FORTUNAM.

O Diva, gratum quæ regis Antium,
Præsens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos,

Te pauper ambit sollicita prece,
Ruris colonus; te dominam æquoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.

Te Dacus asper, te profugi Scythæ,
Urbesque, gentesque, et Latium ferox,
Regumque matres barbarorum, et
Purpurei metuunt tyranni,

Injurioso ne pede proruas
Stantem columnam, neu populus frequens
Ad arma cessantes ad arma
Concitet, imperiumque frangat.

Te semper anteit sæva Necessitas,
Clavos trabales et cuneos manu
Gestans aëna ; nec severus
Uncus abest, liquidumque plumbum.

Te Spes, et albo rara Fides colit
Velata panno, nec comitem abnegat,
Utcunque mutata potentes
Veste domos inimica linquis.

At vulgus infidum et meretrix retro
Perjura cedit ; diffugiunt, cadis
Cum fæce siccatis, amici
Ferre jugum pariter dolosi.

Serves iturum Cæsarem in ultimos
Orbis Britannos, et juvenum recens
Examen Eois timendum
Partibus, Oceanoque rubro.

Eheu ! cicatricum et sceleris pudet
Fratrumque—Quid nos dura refugimus
Ætas ? quid intactum nefasti
Liquimus ? unde manum juventus

Metu Deorum continuit? quibus
Pepercit aris? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum.

Carmen XXXVI.

AD PLOTIUM NUMIDAM.

Et thure et fidibus juvat
Placare et vituli sanguine debito
Custodes Numidæ Deos,
Qui nunc, Hesperia sospes ab ultima,
Caris multa sodalibus,
Nulli plura tamen dividit oscula,
Quam dulci Lamiæ, memor
Actæ non alio rege puertiæ,
Mutatæque simul togæ.
Cressa ne careat pulchra dies nota,
Neu promtæ modus amphoræ,
Neu morem in Salium sit requies pedum,
Neu multi Damalis meri
Bassum Threïcia vincat amystide,
Neu desint epulis rosæ,
Neu vivax apium, neu breve lilium.

Carmen XXXVII.

AD SODALES.

Nunc est bibendum, nunc pede libero
Pulsanda tellus; nunc Saliaribus
Ornare pulvinar deorum
Tempus erat dapibus, sodales.

Antehac nefas depromere Cæcubum
Cellis avitis, dum Capitolio

Regina dementes ruinas,
Funus et imperio parabat

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
Sperare, fortunaque dulci
Ebria. Sed minuit furorem

Vix una sospes navis ab ignibus;
Mentemque lymphatam Mareotico
Redegit in veros timores
Cæsar, ab Italia volantem

Remis adurgens, accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Hæmoniæ; daret ut catenis

Fatale monstrum; quæ generosius
Perire quærens, nec muliebriter,
Expavit ensem, nec latentes
Classe cita reparavit oras;

Ausa et jacentem visere regiam
Vultu sereno, fortis et asperas
Tractare serpentes, ut atrum
Corpore combiberet venenum;

Deliberata morte ferocior;
Sævis Liburnis scilicet invidens
Privata deduci superbo
Non humilis mulier triumpho.

Carmen XXXVIII.

AD PUERUM.

Persicos odi, puer, apparatus;
Displicent nexæ philyra coronæ;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil allabores
Sedulus curo: neque te ministrum
Dedecet myrtus, neque me sub arcta
Vite bibentem.

Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

Carmen I.

AD ASINIUM POLLIONEM.

Motum ex Metello consule civicum,
Bellique causas et vitia et modos,
Ludumque Fortunæ, gravesque
Principum amicitias, et arma

Nondum expiatis uncta cruoribus,
Periculosæ plenum opus aleæ,
Tractas, et incedis per ignes
Suppositos cineri doloso.

Paulum severæ Musa tragœdiæ
Desit theatris: mox, ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno,

Insigne mœstis præsidium reis
Et consulenti Pollio curiæ;
Cui laurus æternos honores
Dalmatico peperit triumpho

Jam nunc minaci murmure cornuum
Perstringis aures, jam litui strepunt;

Jam fulgor armorum fugaces
Terret equos equitumque vultus.

Audire magnos jam videor duces
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Præter atrocem animum Catonis.

Juno, et deorum quisquis amicior
Afris inulta cesserat impotens
Tellure, victorum nepotes
Rettulit inferias Jugurthæ.

Quis non Latino sanguine pinguior
Campus sepulcris impia prœlia
Testatur, auditumque Medis
Hesperiæ sonitum ruinæ?

Qui gurges, aut quæ flumina lugubris
Ignara belli? quod mare Dauniæ
Non decoloravere cædes?
Quæ caret ora cruore nostro?

Sed ne, relictis, Musa procax, jocis,
Ceæ retractes munera næniæ:
Mecum Dionæo sub antro
Quære modos leviore plectro.

Carmen II.

AD SALLUSTIUM CRISPUM.

Nullus argento color est avaris
Abdito terris, inimice lamnæ
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius ævo
Notus in fratres animi paterni :
Illum aget penna metuente solvi
Fama superstes.

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus jungas, et uterque Pœnus
Serviat uni.

Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis, et aquosus albo
Corpore languor.

Redditum Cyri solio Phrahaten
Dissidens plebi numero beatorum
Eximit Virtus, populumque falsis
Dedocet uti

Vocibus ; regnum et diadema tutum
Deferens uni propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos

Carmen III.

AD DELLIUM.

Æquam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Lætitia, moriture Delli,

Seu mœstus omni tempore vixeris,
Seu te in remoto gramine per dies

Festos reclinatum bearis
Interiore nota Falerni.

Qua pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis, et obliquo laborat
Lympha fugax trepidare rivo:

Huc vina et unguenta et nimium brevis
Flores amœnos ferre jube rosæ,
Dum res et ætas et Sororum
Fila trium patiuntur atra.

Cedes coëmtis saltibus, et domo,
Villaque, flavus quam Tiberis lavit:
Cedes; et exstructis in altum
Divitiis potietur hæres.

Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima
De gente, sub divo moreris,
Victima nil miserantis Orci.

Omnes eodem cogimur: omnium
Versatur urna serius ocius
Sors exitura, et nos in æternum
Exsilium impositura cymbæ.

Carmen VI.

AD SEPTIMIUM.

Septimi, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra, et
Barbaras Syrtes, ubi Maura semper
Æstuat unda:

Tibur, Argeo positum colono,
Sit meæ sedes utinam senectæ,
Sit modus lasso maris et viarum
Militiæque.

Unde si Parcæ prohibent iniquæ,
Dulce pellitis ovibus Galæsi
Flumen et regnata petam Laconi
Rura Phalanto.

Ille terrarum mihi præter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro.

Ver ubi longum tepidasque præbet
Jupiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.

Ille te mecum locus et beatæ
Postulant arces; ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

Carmen VII.

AD POMPEIUM.

O sæpe mecum tempus in ultimum
Deducte, Bruto militiæ duce,
Quis te redonavit Quiritem
Dis patriis Italoque cœlo,

Pompei, meorum prime sodalium?
Cum quo morantem sæpe diem mero

Fregi, coronatus nitentes
Malobathro Syrio capillos.

Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula;
Quum fracta Virtus, et minaces
Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Denso paventem sustulit aëre;
Te rursus in bellum resorbens
Unda fretis tulit æstuosis.

Ergo obligatam redde Jovi dapem,
Longaque fessum militia latus
Depone sub lauru mea, nec
Parce cadis tibi destinatis.

Oblivioso levia Massico
Ciborio exple, funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas

Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

Carmen IX.

AD VALGIUM.

Non semper imbres nubibus hispidos
Manant in agros, aut mare Caspium
Vexant inæquales procellæ
Usque, nec Armeniis in oris,

Amice Valgi, stat glacies iners
Menses per omnes; aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni.

Tu semper urges flebilibus modis
Mysten ademtum; nec tibi Vespero
Surgente decedunt amores,
Nec rapidum fugiente Solem.

At non ter ævo functus amabilem
Ploravit omnes Antilochum senex
Annos; nec impubem parentes
Troïlon, aut Phrygiæ sorores

Flevere semper. Desine mollium
Tandem querelarum; et potius nova
Cantemus Augusti tropæa
Cæsaris, et rigidum Niphaten;

Medumque flumen, gentibus additum
Victis, minores volvere vortices;
Intraque præscriptum Gelonos
Exiguis equitare campis.

Carmen X.

AD LICINIUM.

Rectius vives, Licini, neque altum
Semper urgendo, neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti

Sordibus tecti, caret invidenda
Sobrius aula.

Sæpius ventis agitatur ingens
Pinus, et celsæ graviore casu
Decidunt turres, feriuntque summos
Fulgura montes.

Sperat infestis, metuit secundis
Alteram sortem bene præparatum
Pectus Informes hiemes reducit
Jupiter, idem

Summovet. Non, si male nunc, et olim
Sic erit. Quondam cithará tacentem
Suscitat Musam, neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare: sapienter idem
Contrahes vento nimium secundo
Turgida vela.

Carmen XI.

AD QUINTIUM.

Quid bellicosus Cantaber, et Scythes,
Hirpine Quinti, cogitet, Hadria
Divisus objecto, remittas
Quærere; nec trepides in usum

Poscentis ævi pauca. Fugit retro
Levis Juventas, et Decor, arida
Pellente lascivos amores
Canitie facilemque somnum.

Non semper idem floribus est honor
Vernis; neque uno Luna rubens nitet
Vultu: quid æternis minorem
Consiliis animum fatigas?

Cur non sub alta vel platano vel hac
Pinu jacentes sic temere, et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Euius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula prætereunte lympha?

Carmen XII.

AD MÆCENATEM.

Nolis longa feræ bella Numantiæ,
Nec dirum Hannibalem, nec Siculum mare
Pœno purpureum sanguine, mollibus
Aptari citharæ modis:

Nec sævos Lapithas, et nimium mero
Hylæum; domitosve Herculea manu
Telluris juvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
Dices historiis prœlia Cæsaris,
Mæcenas, melius, ductaque per vias
Regum colla minacium.

Me dulces dominæ Musa Licymniæ
Cantus, me voluit dicere lucidum

Fulgentes oculos, et bene mutuis
Fidum pectus amoribus :

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianæ celebris die.

Num tu, quæ tenuit dives Achæmenes,
Aut pinguis Phrygiæ Mygdonias opes,
Permutare velis crine Licymniæ,
Plenas aut Arabum domos ?

Carmen XIII.

In arborem, cujus casu pæne oppressus fuerat.

Ille et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi.

Illum et parentis crediderim sui
Fregisse cervicem, et penetralia
Sparsisse nocturno cruore
Hospitis ; ille venena Colcha,

Et quidquid usquam concipitur nefas
Tractavit, agro qui statuit meo
Te, triste lignum, te caducum
In domini caput immerentis.

Quid quisque vitet, nunquam homini satis
Cautum est, in horas. Navita Bosporum
Pœnus perhorrescit, neque ultra
Cæca timet aliunde fata ;

Miles sagittas et celerem fugam
Parthi ; catenas Parthus et Italum
Robur : sed improvisa leti
Vis rapuit rapietque gentes.

Quam pæne furvæ regna Proserpinæ,
Et judicantem vidimus Æacum,
Sedesque discretas piorum, et
Æoliis fidibus querentem

Sappho puellis de popularibus,
Et te sonantem plenius aureo,
Alcæe, plectro dura navis,
Dura fugæ mala, dura belli !

Utrumque sacro digna silentio
Mirantur Umbræ dicere ; sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.

Quid mirum ? ubi illis carminibus stupens
Demittit atras bellua centiceps
Aures, et intorti capillis
Eumenidum recreantur angues ?

Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono :
Nec curat Orion leones
Aut timidos agitare lyncas.

Carmen XIV.

AD POSTUMUM.

Eheu ! fugaces, Postume, Postume,
Labuntur anni ; nec pietas moram
Rugis et instanti senectæ
Afferet, indomitæque morti :

Non, si trecenis, quotquot eunt dies,
Amice, places illacrimabilem
Plutona tauris: qui ter amplum
Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicunque terræ munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.

Frustra cruento Marte carebimus,
Fractisque rauci fluctibus Hadriæ;
Frustra per auctumnos nocentem
Corporibus metuemus Austrum:

Visendus ater flumine languido
Cocytos errans, et Danai genus
Infame, damnatusque longi
Sisyphus Æolides laboris.

Linquenda tellus, et domus, et placens
Uxor; neque harum, quas colis, arborum
Te, præter invisas cupressos,
Ulla brevem dominum sequetur.

Absumet hæres Cæcuba dignior
Servata centum clavibus, et mero
Tinget pavimentum superbis
Pontificum potiore cœnis.

Carmen XV.

IN SUI SÆCULI LUXURIAM.

Jam pauca aratro jugera regiæ
Moles relinquent: undique latius
Extenta visentur Lucrino
Stagna lacu: platanusque cælebs

Evincet ulmos: tum violaria, et
Myrtus, et omnis copia narium,
Spargent olivetis odorem
Fertilibus domino priori:

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Præscriptum et intonsi Catonis
Auspiciis, veterumque norma.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton;

Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes et deorum
Templa novo decorare saxo.

Carmen XVI.

AD GROSPHUM.

Otium divos rogat impotenti
Pressus Ægæo, simul atra nubes
Condidit Lunam, neque certa fulgent
Sidera nautis:

Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.

Non enim gazæ neque consularis
Summovet lictor miseros tumultus
Mentis, et curas laqueata circum
Tecta volantes.

Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum,
Nec leves somnos timor aut cupido
Sordidus aufert.

Quid brevi fortes jaculamur ævo
Multa? quid terras alio calentes
Sole mutamus? Patriæ quis exsul
Se quoque fugit?

Scandit æratas vitiosa naves
Cura, nec turmas equitum relinquit,
Ocior cervis, et agente nimbos
Ocior Euro.

Lætus in præsens animus, quod ultra est,
Oderit curare, et amara lento
Temperet risu. Nihil est ab omni
Parte beatum.

Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus;
Et mihi forsan, tibi quod negarit,
Porriget hora.

Te greges centum Siculæque circum
Mugiunt vaccæ; tibi tollit hinnitum
Apta quadrigis equa; te bis Afro
Murice tinctæ

Vestiunt lanæ: mihi parva rura, et
Spiritum Graiæ tenuem Camenæ
Parca non mendax dedit, et malignum
Spernere vulgus.

Carmen XVII.

AD MÆCENATEM.

Cur me querelis exanimas tuis ?
Nec Dis amicum est, nec mihi, te prius
Obire, Mæcenas, mearum
Grande decus columenque rerum.

Ah ! te meæ si partem animæ rapit
Maturior vis, quid moror altera,
Nec carus æque, nec superstes
Integer ? Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum : ibimus, ibimus,
Utcunque præcedes, supremum
Carpere iter comites parati.

Me nec Chimæræ spiritus igneæ,
Nec, si resurgat, centimanus Gyas
Divellet unquam : sic potenti
Justitiæ placitumque Parcis.

Seu Libra, seu me Scorpios adspicit
Formidolosus, pars violentior
Natalis horæ, seu tyrannus
Hesperiæ Capricornus undæ,

Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio
Tutela Saturno refulgens
Eripuit, volucrisque Fati

Tardavit alas, quum populus frequens
Lætum theatris ter crepuit sonum:

Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum

Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
Ædemque votivam memento :
Nos humilem feriemus agnam.

Carmen XVIII.

Non ebur neque aureum
Mea renidet in domo lacunar ;
Non trabes Hymettiæ
Premunt columnas, ultima recisas
Africa ; neque Attali
Ignotus hæres regiam occupavi ;
Nec Laconicas mihi
Trahunt honestæ purpuras clientæ.
At fides et ingenî
Benigna vena est ; pauperemque dives
Me petit : nihil supra
Deos lacesso ; nec potentem amicum
Largiora flagito,
Satis beatus unicis Sabinis.
Truditur dies die,
Novæque pergunt interire Lunæ :
Tu secanda marmora
Locas sub ipsum funus ; et, sepulcri
Immemor, struis domos ;
Marisque Baiis obstrepentis urges
Summovere litora,
Parum locuples continente ripa.
Quid ? quod usque proximos
Revellis agri terminos, et ultra
Limites clientium
Salis avarus ; pellitur paternos

In sinu ferens Deos
Et uxor, et vir, sordidosque natos.
Nulla certior tamen,
Rapacis Orci fine destinata
Aula divitem manet
Herum. Quid ultra tendis? Æqua tellus
Pauperi recluditur
Regumque pueris: nec satelles Orci
Callidum Promethea
Revexit auro captus. Hic superbum
Tantalum, atque Tantali
Genus coërcet; hic levare functum
Pauperem laboribus
Vocatus atque non moratus audit.

Carmen XIX.

IN BACCHUM.

Bacchum in remotis carmina rupibus
Vidi docentem (credite posteri!)
Nymphasque discentes, et aures
Capripedum Satyrorum acutas.

Euœ! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Lætatur! Euœ! parce, Liber!
Parce, gravi metuende thyrso!

Fas pervicaces est mihi Thyiadas,
Vinique fontem, lactis et uberes
Cantare rivos, atque truncis
Lapsa cavis iterare mella.

Fas et beatæ conjugis additum
Stellis honorem, tectaque Pentheï

Disjecta non leni ruina,
Thracis et exitium Lycurgi.

Tu flectis amnes, tu mare barbarum
Tu separatis uvidus in jugis
Nodo coërces viperino
Bistonidum sine fraude crines.

Tu, quum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhœtum retorsisti leonis
Unguibus horribilique mala:

Quamquam, choreis aptior et jocis
Ludoque dictus, non sat idoneus
Pugnæ ferebaris; sed idem
Pacis eras mediusque belli.

Te vidit insons Cerberus aureo.
Cornu decorum, leniter atterens
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

Carmen XX.

AD MÆCENATEM.

Non usitata, non tenui ferar
Penna biformis per liquidum æthera
Vates: neque in terris morabor
Longius; invidiaque major

Urbes relinquam. Non ego pauperum
Sanguis parentum, non ego, quem vocas
Dilecte, Mæcenas, obibo,
Nec Stygia cohibebor unda.

Jam jam residunt cruribus asperæ
Pelles; et album mutor in alitem
Superna; nascunturque leves
Per digitos humerosque plumæ.

Jam Dædaleo notior Icaro
Visam gementis litora Bospori,
Syrtesque Gætulas canorus
Ales Hyperboreosque campos.

Me Colchus, et, qui dissimulat metum
Marsæ cohortis, Dacus, et ultimi
Noscent Geloni: me peritus
Discet Iber, Rhodanique potor.

Absint inani funere næniæ,
Luctusque turpes et querimoniæ.
Compesce clamorem, ac sepulcri
Mitte supervacuos honores.

Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.

Carmen I.

Odi profanum vulgus et arceo :
Favete linguis : carmina non prius
  Audita Musarum sacerdos
    Virginibus puerisque canto.

Regum timendorum in proprios greges,
Reges in ipsos imperium est Jovis,
  Clari Giganteo triumpho,
    Cuncta supercilio moventis.

Est ut viro vir latius ordinet
Arbusta sulcis ; hic generosior
  Descendat in Campum petitor ;
    Moribus hic meliorque fama

Contendat ; illi turba clientium
Sit major : æqua lege Necessitas
  Sortitur insignes et imos ;
    Omne capax movet urna nomen.

Destrictus ensis cui super impia
Cervice pendet, non Siculæ dapes
  Dulcem elaborabunt saporem,
    Non avium citharæve cantus

Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit, umbrosamve ripam,
Non Zephyris agitata Tempe.

Desiderantem quod satis est neque
Tumultuosum sollicitat mare,
Nec sævus Arcturi cadentis
Impetus, aut orientis Hædi ;

Non verberatæ grandine vineæ,
Fundusve mendax, arbore nunc aquas
Culpante, nunc torrentia agros
Sidera nunc hiemes iniquas.

Contracta pisces æquora sentiunt
Jactis in altum molibus : huc frequens
Cæmenta demittit redemtor
Cum famulis, dominusque terræ

Fastidiosus : sed Timor et Minæ
Scandunt eodem, quo dominus ; neque
Decedit ærata triremi, et
Post equitem sedet atra Cura.

Quod si dolentem nec Phrygius lapis,
Nec purpurarum sidere clarior
Delenit usus, nec Falerna
Vitis, Achæmeniumve costum ;

Cur invidendis postibus et novo
Sublime ritu moliar atrium ?
Cur valle permutem Sabina
Divitias operosiores ?

Carmen II.

Angustam amicè pauperiem pati
Robustus acri militia puer
Condiscat; et Parthos feroces
Vexet eques metuendus hasta:

Vitamque sub divo trepidis agat
In rebus. Illum et mœnibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo

Suspiret: Eheu! ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira cædes.

Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis juventæ
Poplitibus timidoque tergo.

Virtus, repulsæ nescia sordidæ,
Intaminatis fulget honoribus:
Nec sumit aut ponit secures
Arbitrio popularis auræ.

Virtus, recludens immeritis mori
Cœlum, negata tentat iter via:
Cœtusque vulgares et udam
Spernit humum fugiente penna.

Est et fideli tuta silentio
Merces: vetabo, qui Cereris sacrum
Vulgarit arcanæ, sub isdem
Sit trabibus, fragilemve mecum

Solvat phaselon. Sæpe Diespiter
Neglectus incesto addidit integrum :
Raro antecedentem scelestum
Deseruit pede Pœna claudo.

Carmen III.

Justum ac tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solida, neque Auster,

Dux inquieti turbidus Hadriæ,
Nec fulminantis magna manus Jovis :
Si fractus illabatur orbis,
Impavidum ferient ruinæ.

Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas :
Quos inter Augustus recumbens
Purpureo bibit ore nectar.

Hac te merentem, Bacche pater, tuæ
Vexere tigres, indocili jugum
Collo trahentes ; hac Quirinus
Martis equis Acheronta fugit,

Gratum elocuta consiliantibus
Junone divis : Ilion, Ilion
Fatalis incestusque judex
Et mulier peregrina vertit

In pulverem, ex quo destituit deos
Mercede pacta Laomedon, mihi
Castæque damnatum Minervæ
Cum populo et duce fraudulento.

Jam nec Lacænæ splendet adulteræ
Famosus hospes, nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit,

Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras, et invisum nepotem,
Troïa quem peperit sacerdos,

Marti redonabo. Illum ego lucidas
Inire sedes, discere nectaris
Succos, et adscribi quietis
Ordinibus patiar deorum.

Dum longus inter sæviat Ilion
Romamque pontus, qualibet exsules
In parte regnanto beati:
Dum Priami Paridisque busto

Insultet armentum, et catulos feræ
Celent inultæ, stet Capitolium
Fulgens, triumphatisque possit
Roma ferox dare jura Medis.

Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus.

Aurum irrepertum, et sic melius situm
Quum terra celat, spernere fortior,
Quam cogere humanos in usus
Omne sacrum rapiente dextra.

Quicunque mundo terminus obstitit,
Hunc tangat armis, visere gestiens,
Qua parte debacchantur ignes,
Qua nebulæ pluviique rores.

Sed bellicosis fata Quiritibus
Hac lege dico; ne nimium pii
Rebusque fidentes avitæ
Tecta velint reparare Trojæ.

Trojæ renascens alite lugubri
Fortuna tristi clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis et sorore.

Ter si resurgat murus aëneus
Auctore Phœbo, ter pereat meis
Excisus Argivis; ter uxor
Capta virum puerosque ploret.

Non hæc jocosæ conveniunt lyræ:
Quo Musa tendis? Desine pervicax
Referre sermones deorum, et
Magna modis tenuare parvis.

Carmen IV.

AD CALLIOPEN.

Descende cœlo, et dic age tibia,
Regina, longum, Calliope, melos,
Seu voce nunc mavis acuta,
Seu fidibus citharaque Phœbi.

Auditis? an me ludit amabilis
Insania? Audire et videor pios

Errare per lucos, amœnæ
Quos et aquæ subeunt et auræ.

Me fabulosæ, Vulture in Apulo
Altricis extra limen Apuliæ,
Ludo fatigatumque somno
Fronde nova puerum palumbes

Texere : mirum quod foret omnibus,
Quicunque celsæ nidum Acherontiæ,
Saltusque Bantinos, et arvum
Pingue tenent humilis Forenti ;

Ut tuto ab atris corpore viperis
Dormirem et ursis ; ut premerer sacra
Lauroque collataque myrto,
Non sine Dis animosus infans.

Vester, Camenæ, vester in arduos
Tollor Sabinos ; seu mihi frigidum
Præneste, seu Tibur supinum,
Seu liquidæ placuere Baiæ.

Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non exstinxit arbor,
Nec Sicula Palinurus unda.

Utcunque mecum vos eritis, libens
Insanientem, navita, Bosporum
Tentabo, et urentes arenas
Litoris Assyrii viator.

Visam Britannos hospitibus feros,
Et lætum equino sanguine Concanum ;

Visam pharetratos Gelonos
Et Scythicum inviolatus amnem.

Vos Cæsarem altum, militia simul
Fessas cohortes addidit oppidis,
Finire quærentem labores,
Pierio recreatis antro:

Vos lene consilium et datis, et dato
Gaudetis almæ. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit corusco,

Qui terram inertem, qui mare temperat
Ventosum; et umbras regnaque tristia,
Divosque, mortalesque turbas
Imperio regit unus æquo.

Magnum illa terrorem intulerat Jovi
Fidens, juventus horrida, brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo.

Sed quid Typhöeus et validus Mimas,
Aut quid minaci Porphyrion statu,
Quid Rhœtus, evulsisque truncis
Enceladus jaculator audax,

Contra sonantem Palladis ægida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno, et
Nunquam humeris positurus arcum,

Qui rore puro Castaliæ lavit
Crines solutos, qui Lyciæ tenet

Dumeta natalemque silvam,
Delius et Patareus Apollo.

Vis consili expers mole ruit sua;
Vim temperatam Di quoque provehunt
In majus; idem odere vires
Omne nefas animo moventes.

Testis mearum centimanus Gyas
Sententiarum, notus et integræ
Tentator Orion Dianæ
Virginea domitus sagitta.

Injecta monstris Terra dolet suis,
Mœretque partus fulmine luridum
Missos ad Orcum: nec peredit
Impositam celer ignis Ætnen;

Incontinentis nec Tityi jecur
Relinquit ales, nequitiæ additus
Custos: amatorem et trecentæ
Pirithoum cohibent catenæ.

Carmen V.

Cœlo tonantem credidimus Jovem
Regnare: præsens divus habebitur
Augustus, adjectis Britannis
Imperio gravibusque Persis.

Milesne Crassi conjuge barbara
Turpis maritus vixit? et hostium—
Proh Curia, inversique mores!—
Consenuit socerorum in arvis,

Sub rege Medo, Marsus et Apulus !
Anciliorum et nominis et togæ
Oblitus æternæque Vestæ,
Incolumi Jove et urbe Roma ?

Hoc caverat mens provida Reguli,
Dissentientis conditionibus
Fœdis, et exemplo trahenti
Perniciem veniens in ævum,

Si non perirent immiserabilis
Captiva pubes. "Signa ego Punicis
Affixa delubris, et arma
Militibus sine cæde," dixit,

"Derepta vidi : vidi ego civium
Retorta tergo brachia libero,
Portasque non clausas, et arva
Marte coli populata nostro.

Auro repensus scilicet acrior
Miles redibit ! Flagitio additis
Damnum. Neque amissos colores
Lana refert medicata fuco,

Nec vera virtus, quum semel excidit,
Curat reponi deterioribus.
Si pugnet extricata densis
Cerva plagis, erit ille fortis,

Qui perfidis se credidit hostibus ;
Et Marte Pœnos proteret altero,
Qui lora restrictis lacertis
Sensit iners, timuitque mortem

Hinc, unde vitam sumeret aptius:
Pacem et duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiæ ruinis!"—

Fertur pudicæ conjugis osculum,
Parvosque natos, ut capitis minor,
Ab se removisse, et virilem
Torvus humi posuisse vultum;

Donec labantes consilio Patres
Firmaret auctor nunquam alias dato,
Interque mœrentes amicos
Egregius properaret exsul.

Atqui sciebat, quæ sibi barbarus
Tortor pararet; non aliter tamen
Dimovit obstantes propinquos,
Et populum reditus morantem,

Quam si clientum longa negotia
Dijudicata lite relinqueret,
Tendens Venafranos in agros,
Aut Lacedæmonium Tarentum.

Carmen VI.

AD ROMANOS.

Delicta majorum immeritus lues,
Romane, donec templa refeceris,
Ædesque labentes deorum, et
Fœda nigro simulacra fumo.

Dis te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.

Di multa neglecti dederunt
Hesperiæ mala luctuosæ.

Jam bis Monæses et Pacori manus
Non auspicatos contudit impetus
Nostros, et adjecisse prædam
Torquibus exiguis renidet.

Pæne occupatam seditionibus
Delevit Urbem Dacus et Æthiops;
Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpæ sæcula nuptias
Primum inquinavere, et genus, et domos;
Hoc fonte derivata clades
In patriam populumque fluxit.

Non his juventus orta parentibus
Infecit æquor sanguine Punico,
Pyrrhumque et ingentem cecidit
Antiochum, Hannibalemque dirum;

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
Versare glebas, et severæ
Matris ad arbitrium recisos

Portare fustes, sol ubi montium
Mutaret umbras, et juga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.

Damnosa quid non imminuit dies!
Ætas parentum, pejor avis, tulit

Nos nequiores, mox daturos
Progeniem vitiosiorem.

Carmen VIII.

AD MÆCENATEM.

Martiis cælebs quid agam Kalendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo
Cespite vivo,

Docte sermones utriusque linguæ?
Voveram dulces epulas et album
Libero caprum, prope funeratus
Arboris ictu.

Hic dies anno redeunte festus
Corticem adstrictum pice demovebit
Amphoræ fumum bibere institutæ
Consule Tullo.

Sume, Mæcenas, cyathos amici
Sospitis centum, et vigiles lucernas
Perfer in lucem: procul omnis esto
Clamor et ira.

Mitte civiles super Urbe curas:
Occidit Daci Cotisonis agmen:
Medus infestus sibi luctuosis
Dissidet armis:

Servit Hispanæ vetus hostis oræ,
Cantaber, sera domitus catena:
Jam Scythæ laxo meditantur arcu
Cedere campis.

Negligens, ne qua populus laboret
Parte, privatim nimium cavere,
Dona præsentis cape lætus horæ, et
Linque severa.

Carmen IX.

CARMEN AMŒBÆUM.

Horatius.

Donec gratus eram tibi,
Nec quisquam potior brachia candidæ
Cervici juvenis dabat,
Persarum vigui rege beatior.

Lydia.

Donec non aliam magis
Arsisti, neque erat Lydia post Chloën,
Multi Lydia nominis
Romana vigui clarior Ilia.

Horatius.

Me nunc Thressa Chloë regit,
Dulces docta modos, et citharæ sciens:
Pro qua non metuam mori,
Si parcent animæ fata superstiti.

Lydia.

Me torret face mutua
Thurini Calais filius Ornyti:
Pro quo bis patiar mori,
Si parcent puero fata superstiti.

Horatius.

Quid? si prisca redit Venus,
Diductosque jugo cogit aëneo?

Si flava excutitur Chloë,
Rejectæque patet janua Lydiæ ? 20

LYDIA.

Quamquam sidere pulchrior
Ille est, tu levior cortice, et improbo
Iracundior Hadria ;
Tecum vivere amem, tecum obeam libens.

CARMEN XI.

AD LYDEN.

Mercuri, nam te docilis magistro
Movit Amphion lapides canendo,
Tuque, testudo, resonare septem
Callida nervis,

Nec loquax olim neque grata, nunc et 5
Divitum mensis et amica templis,
Dic modos, Lyde quibus obstinatas
Applicet aures.

Tu potes tigres comitesque silvas
Ducere, et rivos celeres morari ; 10
Cessit immanis tibi blandienti
Janitor aulæ,

Cerberus, quamvis furiale centum
Muniant angues caput, æstuetque
Spiritus teter, saniesque manet 15
Ore trilingui.

Quin et Ixion Tityosque vultu
Risit invito : stetit urna paulum
Sicca, dum grato Danai puellas
Carmine mulces. 20

Audiat Lyde scelus atque notas
Virginum pœnas, et inane lymphæ
Dolium fundo pereuntis imo,
Seraque fata,

Quæ manent culpas etiam sub Orco.
Impiæ, nam quid potuere majus?
Impiæ sponsos potuere duro
Perdere ferro.

Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendide mendax, et in omne virgo
Nobilis ævum;

"Surge," quæ dixit juveni marito,
"Surge, ne longus tibi somnus, unde
Non times, detur: socerum et scelestas
Falle sorores;

Quæ, velut nactæ vitulos leænæ,
Singulos, eheu! lacerant. Ego, illis
Mollior, nec te feriam, neque intra
Claustra tenebo.

Me pater sævis oneret catenis,
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releget.

I, pedes quo te rapiunt et auræ,
Dum favet nox et Venus: I secundo
Omine; et nostri memorem sepulcro
Scalpe querelam."

Carmen XII.

AD NEOBULEN.

Miserarum est, neque Amori dare ludum, neque dulci
Mala vino lavere : aut exanimari metuentes
Patruæ verbera linguæ. Tibi qualum Cythereæ
Puer ales, tibi telas, operosæque Minervæ
Studium aufert, Neobule, Liparei nitor Hebri,
Simul unctos Tiberinis humeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
Neque segni pede victus : catus idem per apertum
Fugientes agitato grege cervos jaculari, et
Celer alto latitantem fruticeto excipere aprum.

Carmen XIII.

AD FONTEM BANDUSIUM.

O fons Bandusiæ, splendidior vitro,
Dulci digne mero, non sine floribus,
Cras donaberis hædo,
Cui frons turgida cornibus

Primis, et Venerem et prœlia destinat :
Frustra : nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.

Te flagrantis atrox hora Caniculæ
Nescit tangere : tu frigus amabile
Fessis vomere tauris
Præbes, et pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphæ desiliunt tuæ.

Carmen XIV.

AD ROMANOS.

Herculis ritu modo dictus, O Plebs!
Morte venalem petiisse laurum,
Cæsar Hispana repetit Penates
Victor ab ora.

Unico gaudens mulier marito
Prodeat, justis operata divis;
Et soror clari ducis, et decoræ
Supplice vitta

Virginum matres, juvenumque nuper
Sospitum. Vos, O pueri, et puellæ
Jam virum expertes, male nominatis
Parcite verbis.

Hic dies vere mihi festus atras
Eximet curas: ego nec tumultum,
Nec mori per vim metuam, tenente
Cæsare terras.

I, pete unguentum, puer, et coronas,
Et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
Fallere testa.

Dic et argutæ properet Neæræ
Myrrheum nodo cohibere crinem:
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium et rixæ cupidos protervæ:

Non ego hoc ferrem, calidus juventa,
Consule Planco.

Carmen XVI.

AD MÆCENATEM.

Inclusam Danaën turris aënea,
Robustæque fores, et vigilum canum
Tristes excubiæ munierant satis
Nocturnis ab adulteris,

Si non Acrisium, virginis abditæ
Custodem pavidum, Jupiter et Venus
Risissent: fore enim tutum iter et patens
Converso in pretium deo.

Aurum per medios ire satellites,
Et perrumpere amat saxa potentius
Ictu fulmineo! Concidit auguris
Argivi domus, ob lucrum

Demersa exitio. Diffidit urbium
Portas vir Macedo, et subruit æmulos
Reges muneribus; munera navium
Sævos illaqueant duces.

Crescentem sequitur cura pecuniam,
Majorumque fames. Jure perhorrui
Late conspicuum tollere verticem,
Mæcenas, equitum decus!

Quanto quisque sibi plura negaverit,
Ab Dis plura feret. Nil cupientium
Nudus castra peto, et transfuga divitum
Partes linquere gestio;

Contemtæ dominus splendidior rei,
Quam si, quidquid arat impiger Apulus,
Occultare meis dicerer horreis,
Magnas inter opes inops.

Puræ rivus aquæ, silvaque jugerum
Paucorum, et segetis certa fides meæ,
Fulgentem imperio fertilis Africæ
Fallit. Sorte beatior,

Quamquam nec Calabræ mella ferunt apes,
Nec Læstrygonia Bacchus in amphora
Languescit mihi, nec pinguia Gallicis
Crescunt vellera pascuis,

Importuna tamen pauperies abest;
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa. Bene est, cui Deus obtulit
Parca, quod satis est, manu.

Carmen XVII.

AD ÆLIUM LAMIAM.

Æli, vetusto nobilis ab Lamo,
[Quando et priores hinc Lamias ferunt
Denominatos, et nepotum
Per memores genus omne fastos

Auctore ab illo ducit originem,]
Qui Formiarum mœnia dicitur

Princeps et innantem Maricæ
Litoribus tenuisse Lirim,

Late tyrannus : cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquæ nisi fallit augur

Annosa cornix. Dum potis, aridum
Compone lignum : cras Genium mero
Curabis et porco bimestri,
Cum famulis operum solutis.

Carmen XVIII.

AD FAUNUM.

Faune, Nympharum fugientum amator
Per meos fines et aprica rura
Lenis incedas, abeasque parvis
Æquus alumnis,

Si tener pleno cadit hædus anno,
Larga nec desunt Veneris sodali
Vina crateræ, vetus ara multo
Fumat odore.

Ludit herboso pecus omne campo,
Quum tibi Nonæ redeunt Decembres :
Festus in pratis vacat otioso
Cum bove pagus :

Inter audaces lupus errat agnos ;
Spargit agrestes tibi silva frondes ;
Gaudet invisam pepulisse fossor
Ter pede terram.

Carmen XIX.

AD TELEPHUM.

Quantum distet ab Inacho
Codrus, pro patria non timidus mori,
Narras, et genus Æaci,
Et pugnata sacro bella sub Ilio:
Quo Chium pretio cadum
Mercemur, quis aquam temperet ignibus,
Quo præbente domum et quota
Pelignis caream frigoribus, taces.
Da Lunæ propere novæ,
Da Noctis mediæ, da, puer, auguris
Murenæ: tribus aut novem
Miscentor cyathis pocula commodis.
Qui Musas amat impares,
Ternos ter cyathos attonitus petet
Vates: tres prohibet supra
Rixarum metuens tangere Gratia,
Nudis juncta sororibus.
Insanire juvat: cur Berecyntiæ
Cessant flamina tibiæ?
Cur pendet tacita fistula cum lyra?
Parcentes ego dexteras
Odi: sparge rosas; audiat invidus
Dementem strepitum Lycus
Et vicina seni non habilis Lyco.
Spissa te nitidum coma,
Puro te similem, Telephe, Vespero,
Tempestiva petit Rhode:
Me lentus Glyceræ torret amor meæ.

Carmen XXI.

AD AMPHORAM.

O nata mecum consule Manlio,
Seu tu querelas, sive geris jocos,
Seu rixam et insanos amores,
Seu facilem pia, Testa, somnum;

Quocunque lætum nomine Massicum
Servas, moveri digna bono die,
Descende, Corvino jubente
Promere languidiora vina.

Non ille, quamquam Socraticis madet
Sermonibus, te negliget horridus:
Narratur et prisci Catonis
Sæpe mero caluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro: tu sapientium
Curas et arcanum jocoso
Consilium retegis Lyæo:

Tu spem reducis mentibus anxiis
Viresque: et addis cornua pauperi,
Post te neque iratos trementi
Regum apices, neque militum arma.

Te Liber, et, si læta aderit, Venus,
Segnesque nodum solvere Gratiæ,
Vivæque producent lucernæ,
Dum rediens fugat astra Phœbus.

Carmen XXIII.

AD PHIDYLEN.

Cœlo supinas si tuleris manus
Nascente Luna, rustica Phidyle,
Si thure placaris et horna
Fruge Lares, avidaque porca:

Nec pestilentem sentiet Africum
Fecunda vitis, nec sterilem seges
Robiginem, aut dulces alumni
Pomifero grave tempus anno.

Nam, quæ nivali pascitur Algido
Devota quercus inter et ilices,
Aut crescit Albanis in herbis,
Victima, pontificum securim

Cervice tinget. Te nihil attinet
Tentare multa cæde bidentium
Parvos coronantem marino
Rore deos fragilique myrto.

Immunis aram si tetigit manus,
Non sumtuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica.

Carmen XXIV.

Intactis opulentior
Thesauris Arabum et divitis Indiæ,
Cæmentis licet occupes
Tyrrhenum omne tuis et mare Apulicum,

Si figit adamantinos
Summis verticibus dira Necessitas
Clavos, non animum metu,
Non mortis laqueis expedies caput
Campestres melius Scythæ,
Quorum plaustra vagas rite trahunt domos,
Vivunt, et rigidi Getæ,
Immetata quibus jugera liberas
Fruges et Cererem ferunt,
Nec cultura placet longior annua;
Defunctumque laboribus
Æquali recreat sorte vicarius.
Illic matre carentibus
Privignis mulier temperat innocens:
Nec dotata regit virum
Conjux, nec nitido fidit adultero.
Dos est magna parentium
Virtus, et metuens alterius viri
Certo fœdere castitas,
Et peccare nefas, aut pretium emori.
O quis, quis volet impias
Cædes et rabiem tollere civicam?
Si quæret Pater Urbium
Subscribi statuis, indomitam audeat
Refrenare licentiam,
Clarus postgenitis: quatenus, heu nefas!
Virtutem incolumem odimus,
Sublatam ex oculis quærimus invidi.
Quid tristes querimoniæ,
Si non supplicio culpa reciditur?
Quid leges, sine moribus
Vanæ, proficiunt, si neque fervidis
Pars inclusa caloribus
Mundi, nec Boreæ finitimum latus,
Duratæque solo nives,
Mercatorem abigunt? horrida callidi

Vincunt æquora navitæ ?
Magnum pauperies opprobrium jubet
Quidvis et facere et pati,
Virtutisque viam deserit arduæ ?
Vel nos in Capitolium,
Quo clamor vocat et turba faventium,
Vel nos in mare proximum
Gemmas, et lapides, aurum et inutile,
Summi materiem mali,
Mittamus, scelerum si bene pœnitet.
Eradenda cupidinis
Pravi sunt elementa ; et teneræ nimis
Mentes asperioribus
Firmandæ studiis. Nescit equo rudis
Hærere ingenuus puer,
Venarique timet ; ludere doctior,
Seu Græco jubeas trocho,
Seu malis vetita legibus alea :
Quum perjura patriæ fides
Consortem socium fallat, et hospitem,
Indignoque pecuniam
Hæredi properet. Scilicet improbæ
Crescunt divitiæ : tamen
Curtæ nescio quid semper abest rei.

Carmen XXV.

AD BACCHUM.

Quo me, Bacche, rapis tui
Plenum ? Quæ nemora, quos agor in specus,
Velox mente nova ? Quibus
Antris egregii Cæsaris audiar
Æternum meditans decus
Stellis inserere et consilio Jovis ?

Dicam insigne, recens, adhuc
Indictum ore alio. Non secus in jugis
Exsomnis stupet Euias,
Hebrum prospiciens, et nive candidam
Thracen, ac pede barbaro
Lustratam Rhodopen. Ut mihi devio
Ripas et vacuum nemus
Mirari libet! O Naïadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos,
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum,
O Lenæe! sequi deum
Cingentem viridi tempora pampino.

Carmen XXVII.

AD GALATEAM.

Impios parræ recinentis omen
Ducat, et prægnans canis, aut ab agro
Rava decurrens lupa Lanuvino,
Fetaque vulpes:

Rumpat et serpens iter institutum,
Si per obliquum similis sagittæ
Terruit mannos.—Ego cui timebo,
Providus auspex,

Antequam stantes repetat paludes
Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo
Solis ab ortu.

Sis licet felix, ubicunque mavis,
Et memor nostri, Galatea, vivas,

Teque nec lævus vetet ire picus,
Nec vaga cornix.

Sed vides, quanto trepidet tumultu
Pronus Orion. Ego, quid sit ater
Hadriæ, novi, sinus, et quid albus
Peccet Iapyx.

Hostium uxores puerique cæcos
Sentiant motus orientis Austri, et
Æquoris nigri fremitum, et trementes
Verbere ripas.

Sic et Europe niveum doloso
Credidit tauro latus; at scatentem
Belluis pontum mediasque fraudes
Palluit audax.

Nuper in pratis studiosa florum, et
Debitæ Nymphis opifex coronæ,
Nocte sublustri nihil astra præter
Vidit et undas.

Quæ simul centum tetigit potentem
Oppidis Creten, "Pater! O relictum
Filiæ nomen! pietasque," dixit,
"Victa furore!

Unde? quo veni? Levis una mors est
Virginum culpæ. Vigilansne ploro
Turpe commissum? an vitio carentem
Ludit imago

Vana, quam e porta fugiens eburna
Somnium ducit? Melĭusne fluctus

Ire per longos fuit, an recentes
Carpere flores?

Si quis infamem mihi nunc juvencum
Dedat iratæ, lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri!

Impudens liqui patrios Penates:
Impudens Orcum moror. O Deorum
Si quis hæc audis, utinam inter errem
Nuda leones!

Antequam turpis macies decentes
Occupet malas, teneræque succus
Defluat prædæ, speciosa quæro
Pascere tigres.

Vilis Europe, pater urget absens:
Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
Lædere collum.

Sive te rupes et acuta leto
Saxa delectant, age, te procellæ
Crede veloci: nisi herile mavis
Carpere pensum,

(Regius sanguis!) dominæque tradi
Barbaræ pellex." Aderat querenti
Perfidum ridens Venus, et remisso
Filius arcu.

Mox, ubi lusit satis, "Abstineto,"
Dixit, "irarum calidæque rixæ,

Quum tibi invisus laceranda reddet
Cornua taurus.

Uxor invicti Jovis esse nescis:
Mitte singultus; bene ferre magnam
Disce fortunam: tua sectus orbis
Nomina ducet."

CARMEN XXVIII.

AD LYDEN.

Festo quid potius die
Neptuni faciam? Prome reconditum
Lyde strenua, Cæcubum,
Munitæque adhibe vim sapientiæ.
Inclinare meridiem
Sentis; ac, veluti stet volucris dies,
Parcis deripere horreo
Cessantem Bibuli consulis amphoram?
Nos cantabimus invicem
Neptunum, et virides Nereïdum comas:
Tu curva recines lyra
Latonam, et celeris spicula Cynthiæ:
Summo carmine, quæ Cnidon
Fulgentesque tenet Cycladas, et Paphon
Junctis visit oloribus:
Dicetur merita Nox quoque nænia.

CARMEN XXIX.

AD MÆCENATEM.

Tyrrhena regum progenies, tibi
Non ante verso lene merum cado,
Cum flore, Mæcenas, rosarum, et
Pressa tuis balanus capillis

Jam dudum apud me est. Eripe te moræ ;
Ut semper-udum Tibur, et Æsulæ
Declive contempleris arvum, et
Telegoni juga parricidæ.

Fastidiosam desere copiam, et
Molem propinquam nubibus arduis ;
Omitte mirari beatæ
Fumum et opes strepitumque Romæ.

Plerumque gratæ divitibus vices,
Mundæque parvo sub lare pauperum
Cœnæ, sine aulæis et ostro,
Sollicitam explicuere frontem.

Jam clarus occultum Andromedæ pater
Ostendit ignem : jam Procyon furit,
Et stella vesani Leonis,
Sole dies referente siccos :

Jam pastor umbras cum grege languido
Rivumque fessus quærit, et horridi
Dumeta Silvani ; caretque
Ripa vagis taciturna ventis.

Tu, civitatem quis deceat status,
Curas, et Urbi sollicitus times,
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

Prudens futuri temporis exitum
Caliginosa nocte premit Deus,
Ridetque, si mortalis ultra
Fas trepidat. Quod adest memento

Componere æquus : cetera fluminis
Ritu feruntur, nunc medio alveo
Cum pace delabentis Etruscum
In mare, nunc lapides adesos,

Stirpesque raptas, et pecus et domos
Volventis una, non sine montium
Clamore vicinæque silvæ,
Quum fera diluvies quietos

Irritat amnes. Ille potens sui
Lætusque deget, cui licet in diem
Dixisse, "Vixi : cras vel atra
Nube polum Pater occupato,

Vel sole puro : non tamen irritum,
Quodcunque retro est, efficiet ; neque
Diffinget infectumque reddet,
Quod fugiens semel hora vexit."

Fortuna sævo læta negotio, et
Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nunc mihi, nunc alii benigna.

Laudo manentem : si celeres quatit
Pennas, resigno quæ dedit, et mea
Virtute me involvo, probamque
Pauperiem sine dote quæro.

Non est meum si mugiat Africis
Malus procellis, ad miseras preces
Decurrere ; et votis pacisci,
Ne Cypriæ Tyriæve merces

Addant avaro divitias mari.
Tum me, biremis præsidio scaphæ
Tutum, per Ægæos tumultus
Aura feret geminusque Pollux.

Carmen XXX.

Exegi monumentum ære perennius,
Regalique situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series, et fuga temporum.
Non omnis moriar! multaque pars mei
Vitabit Libitinam. Usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita Virgine pontifex.
Dicar, qua violens obstrepit Aufidus,
Et qua pauper aquæ Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Æolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quæsitam meritis, et mihi Delphica
Lauro cinge volens, Melpomene, comam.

Q. HORATII FLACCI
CARMINUM
LIBER QUARTUS.

Carmen II.
AD IULUM ANTONIUM.

Pindarum quisquis studet æmulari,
Iule, ceratis ope Dædalea
Nititur pennis, vitreo daturus
Nomina ponto.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindarus ore;

Laurea donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit, numerisque fertur
Lege solutis:

Seu Deos, regesve canit, Deorum
Sanguinem, per quos cecidere justo
Marte Centauri, cecidet tremendæ
Flamma Chimæræ:

Sive, quos Elea domum reducit
Palma cœlestes, pugilemve equumve
Dicit, et centum potiore signis
Munere donat:

Flebili sponsæ juvenemve raptum
'lorat, et vires animumque moresque
ureos educit in astra, nigroque
Invidet Orco.

Multa Dircæum levat aura cycnum,
Tendit, Antoni, quoties in altos
Nubium tractus: ego, apis Matinæ
More modoque,

Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas operosa parvus
Carmina fingo.

Concines majore poëta plectro
Cæsarem, quandoque trahet feroces
Per sacrum clivum, merita decorus
Fronde, Sygambros;

Quo nihil majus meliusve terris
Fata donavere bonique divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.

Concines lætosque dies, et Urbis
Publicum ludum, super impetrato
Fortis Augusti reditu, forumque
Litibus orbum.

Tum meæ (si quid loquor audiendum)
Vocis accedet bona pars: et, "O Sol
Pulcher! O laudande!" canam, recepto
Cæsare felix.

Tuque dum procedis, "Io Triumphe!"
Non semel dicemus, "Io Triumphe!"
Civitas omnis, dabimusque divis
Thura benignis.

Te decem tauri totidemque vaccæ,
Me tener solvet vitulus, relicta
Matre, qui largis juvenescit herbis
In mea vota,

Fronte curvatos imitatus ignes
Tertium Lunæ referentis ortum,
Qua notam duxit niveus videri,
Cætera fulvus.

Carmen III.

AD MELPOMENEN.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equus impiger
Curru ducet Achaïco
Victorem, neque res bellica Deliis
Ornatum foliis ducem,
Quod regum tumidas contuderit minas,
Ostendet Capitolio:
Sed quæ Tibur aquæ fertile præfluunt
Et spissæ nemorum comæ,
Fingent Æolio carmine nobilem.
Romæ principis urbium
Dignatur suboles inter amabiles
Vatum ponere me choros;
Et jam dente minus mordeor invido.

O, testudinis aureæ
Dulcem quæ strepitum, Pieri, temperas!
O, mutis quoque piscibus
Donatura cycni, si libeat, sonum!
Totum muneris hoc tui est,
Quod monstror digito prætereuntium
Romanæ fidicen lyræ:
Quod spiro et placeo (si placeo), tuum est.

Carmen IV.

DRUSI LAUDES.

Qualem ministrum fulminis alitem,
Cui rex Deorum regnum in aves vagas
Permisit, expertus fidelem
Jupiter in Ganymede flavo,

Olim juventas et patrius vigor
Nido laborum propulit inscium:
Vernique, jam nimbis remotis,
Insolitos docuere nisus

Venti paventem: mox in ovilia
Demisit hostem vividus impetus:
Nunc in reluctantes dracones
Egit amor dapis atque pugnæ:

Qualemve lætis caprea pascuis
Intenta, fulvæ matris ab ubere
Jam lacte depulsum leonem,
Dente novo peritura, vidit:

Videre Rætis bella sub Alpibus
Drusum gerentem Vindelici [quibus
Mos unde deductus per omne
Tempus Amazonia securi

Dextras obarmet, quærere distuli :
Nec scire fas est omnia] : sed diu
Lateque victrices catervæ,
Consiliis juvenis revictæ,

Sensere, quid mens rite, quid indoles,
Nutrita faustis sub penetralibus,
Posset, quid Augusti paternus
In pueros animus Nerones.

Fortes creantur fortibus : et bonis
Est in juvencis, est in equis patrum
Virtus : neque imbellem feroces
Progenerant aquilæ columbam.

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant :
Utcunque defecere mores,
Indecorant bene nata culpæ.

Quid debeas, O Roma, Neronibus,
Testis Metaurum flumen, et Hasdrubal
Devictus, et pulcher fugatis
Ille dies Latio tenebris,

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas,
Ceu flamma per tædas, vel Eurus
Per Siculas equitavit undas.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Pœnorum tumultu
Fana deos habuere rectos :

Dixitque tandem perfidus Hannibal:
"Cervi, luporum præda rapacium,
Sectamur ultro, quos opimus
Fallere et effugere est triumphus.

Gens, quæ cremato fortis ab Ilio
Jactata Tuscis æquoribus sacra,
Natosque maturosque patres
Pertulit Ausonias ad urbes,

Duris ut ilex tonsa bipennibus
Nigræ feraci frondis in Algido,
Per damna, per cædes, ab ipso
Ducit opes animumque ferro.

Non Hydra secto corpore firmior
Vinci dolentem crevit in Herculem:
Monstrumve submisere Colchi
Majus, Echioniæve Thebæ.

Merses profundo, pulchrior evenit:
Luctere, multa proruet integrum
Cum laude victorem, geretque
Prœlia conjugibus loquenda.

Carthagini jam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis et fortuna nostri
Nominis, Hasdrubale interemto.

Nil Claudiæ non perficient manus:
Quas et benigno numine Jupiter
Defendit, et curæ sagaces
Expediunt per acuta belli."

Carmen V.

AD AUGUSTUM.

Divis orte bonis, optime Romulæ
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus Patrum
Sancto consilio, redi.

Lucem redde tuæ, dux bone, patriæ:
Instar veris enim vultus ubi tuus
Affulsit populo, gratior it dies,
Et soles melius nitent.

Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris æquora
Cunctantem spatio longius annuo
Dulci distinet a domo,

Votis ominibusque et precibus vocat,
Curvo nec faciem litore demovet:
Sic desideriis icta fidelibus
Quærit patria Cæsarem.

Tutus bos etenim tuta perambulat;
Nutrit rura Ceres, almaque Faustitas;
Pacatum volitant per mare navitæ;
Culpari metuit Fides;

Nullis polluitur casta domus stupris;
Mos et lex maculosum edomuit nefas;
Laudantur simili prole puerperæ;
Culpam Pœna premit comes.

Quis Parthum paveat? quis gelidum Scythen?
Quis, Germania quos horrida parturit

Fetus, incolumi Cæsare ? quis feræ
Bellum curet Iberiæ ?

Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores ;
Hinc ad vina redit lætus, et alteris
Te mensis adhibet Deum :

Te multa prece, te prosequitur mero
Defuso pateris : et Laribus tuum
Miscet numen, uti Græcia Castoris
Et magni memor Herculis.

Longas O utinam, dux bone, ferias
Præstes Hesperiæ ! dicimus integro
Sicci mane die, dicimus uvidi,
Quum Sol oceano subest.

Carmen VI.

AD APOLLINEM.

Dive, quem proles Niobea magnæ
Vindicem linguæ, Tityosque raptor
Sensit, et Trojæ prope victor altæ
Phthius Achilles,

Cæteris major, tibi miles impar ;
Filius quamquam Thetidos marinæ
Dardanas turres quateret tremenda
Cuspide pugnax.

Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro,
Procidit late posuitque collum in
Pulvere Teucro.

Ille non, inclusus equo Minervæ
Sacra mentito, male feriatos
Troas et lætam Priami choreis
Falleret aulam;

Sed palam captis gravis, heu nefas! heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo:

Ni, tuis flexus Venerisque gratæ
Vocibus, Divum pater adnuisset
Rebus Æneæ potiore ductos
Alite muros.

Doctor Argivæ fidicen Thaliæ,
Phœbe, qui Xantho lavis amne crines,
Dauniæ defende decus Camenæ,
Levis Agyieu.

Spiritum Phœbus mihi, Phœbus artem
Carminis, nomenque dedit poëtæ.
Virginum primæ, puerique claris
Patribus orti,

Deliæ tutela deæ, fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem, meique
Pollicis ictum,

Rite Latonæ puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum, celeremque pronos
Volvere menses.

Nupta jam dices : Ego Dis amicum,
Sæculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horati.

Carmen VII.

AD TORQUATUM.

Diffugere nives ; redeunt jam gramina campis,
Arboribusque comæ :
Mutat terra vices ; et decrescentia ripas
Flumina prætereunt :
Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne speres, monet Annus et almum
Quæ rapit Hora diem.
Frigora mitescunt Zephyris : Ver proterit Æstas,
Interitura, simul
Pomifer Auctumnus fruges effuderit : et mox
Bruma recurrit iners.
Damna tamen celeres reparant cœlestia lunæ :
Nos, ubi decidimus,
Quo pius Æneas, quo dives Tullus et Ancus,
Pulvis et umbra sumus.
Quis scit, an adjiciant hodiernæ crastina summæ
Tempora Di superi ?
Cuncta manus avidas fugient hæredis, amico
Quæ dederis animo.
Quum semel occideris, et de te splendida Minos
Fecerit arbitria :
Non, Torquate, genus, non te facundia, non te
Restituet pietas.
Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum ;
Nec Lethæa valet Theseus abrumpere caro
Vincula Pirithoo.

Carmen VIII.

AD CENSORINUM.

Donarem pateras grataque commodus,
Censorine, meis æra sodalibus;
Donarem tripodas, præmia fortium
Graiorum; neque tu pessima munerum
Ferres, divite me scilicet artium,
Quas aut Parrhasius protulit, aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc Deum.
Sed non hæc mihi vis: nec tibi talium
Res est aut animus deliciarum egens.
Gaudes carminibus; carmina possumus
Donare, et pretium dicere muneri.
Non incisa notis marmora publicis,
Per quæ spiritus et vita redit bonis
Post mortem ducibus; non celeres fugæ,
Rejectæque retrorsum Hannibalis minæ;
[Non stipendia Carthaginis impiæ],
Ejus, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes, quam Calabræ Pierides: neque,
Si chartæ sileant, quod bene feceris,
Mercedem tuleris. Quid foret Iliæ
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Æacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori:
Cœlo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules:
Clarum Tyndaridæ sidus ab infimis

Quassas eripiunt æquoribus rates :
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

Carmen IX.
AD LOLLIUM.

Ne forte credas interitura, quæ,
Longe sonantem natus ad Aufidum,
Non ante vulgatas per artes
Verba loquor socianda chordis.

Non, si priores Mæonius tenet
Sedes Homerus, Pindaricæ latent,
Ceæque, et Alcæi minaces,
Stesichorique graves Camenæ ;

Nec, si quid olim lusit Anacreon,
Delevit ætas : spirat adhuc amor,
Vivuntque commissi calores
Æoliæ fidibus puellæ.

Non sola comtos arsit adulteri
Crines, et aurum vestibus illitum
Mirata, regalesque cultus
Et comites Helene Lacæna ;

Primusve Teucer tela Cydonio
Direxit arcu ; non semel Ilios
Vexata ; non pugnavit ingens
Idomeneus Sthenelusve solus

Dicenda Musis prœlia ; non ferox
Hector, vel acer Deiphobus graves
Excepit ictus pro pudicis
Conjugibus puerisque primus.

Vixere fortes ante Agamemnona
Multi: sed omnes illacrimabiles
Urgentur ignotique longa
Nocte, carent quia vate sacro.

Paulum sepultæ distat inertiæ
Celata virtus. Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens, et secundis
Temporibus dubiisque rectus;

Vindex avaræ fraudis, et abstinens
Ducentis ad se cuncta pecuniæ:
Consulque non unius anni,
Sed quoties bonus atque fidus

Judex honestum prætulit utili,
Rejecit alto dona nocentium
Vultu, per obstantes catervas
Explicuit sua victor arma.

Non possidentem multa vocaveris
Recte beatum: rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti,

Duramque callet pauperiem pati,
Pejusque leto flagitium timet;
Non ille pro caris amicis
Aut patria timidus perire.

Carmen XI.

AD PHYLLIDEM.

Est mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
Est ederæ vis

Multa, qua crines religata fulges;
Ridet argento domus; ara castis
Vincta verbenis avet immolato
Spargier agno;

Cuncta festinat manus, huc et illuc
Cursitant mixtæ pueris puellæ;
Sordidum flammæ trepidant rotantes
Vertice fumum.

Ut tamen noris, quibus advoceris
Gaudiis, Idus tibi sunt agendæ,
Qui dies mensem Veneris marinæ
Findit Aprilem;

Jure solennis mihi, sanctiorque
Pæne natali proprio, quod ex hac
Luce Mæcenas meus affluentes
Ordinat annos.

Carmen XII.

AD VIRGILIUM.

Jam Veris comites, quæ mare temperant,
Impellunt animæ lintea Thraciæ:
Jam nec prata rigent, nec fluvii strepunt
Hiberna nive turgidi.

Nidum ponit, Ityn flebiliter gemens,
Infelix avis, et Cecropiæ domus
Æternum opprobrium, quod male barbaras
Regum est ulta libidines.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula,
Delectantque Deum, cui pecus et nigri
Colles Arcadiæ placent.

Adduxere sitim tempora, Virgili:
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
Nardo vina merebere.

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,
Spes donare novas largus, amaraque
Curarum eluere efficax.

Ad quæ si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tingere poculis,
Plena dives ut in domo.

Verum pone moras et studium lucri;
Nigrorumque memor, dum licet, ignium,
Misce stultitiam consiliis brevem:
Dulce est desipere in loco.

Carmen XIV.

AD AUGUSTUM.

Quæ cura Patrum, quæve Quiritium,
Plenis honorum muneribus tuas,

Auguste, virtutes in ævum
Per titulos memoresque fastos

Æternet? O, qua sol habitabiles
Illustrat oras, maxime principum;
Quem legis expertes Latinæ
Vindelici didicere nuper,

Quid Marte posses; milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces, et arces
Alpibus impositas tremendis,

Dejecit acer plus vice simplici.
Major Neronum mox grave prœlium
Commisit, immanesque Rætos
Auspiciis pepulit secundis:

Spectandus in certamine Martio,
Devota morti pectora liberæ
Quantis fatigaret ruinis:
Indomitas prope qualis undas

Exercet Auster, Pleïadum choro
Scindente nubes: impiger hostium
Vexare turmas, et frementem
Mittere equum medios per ignes.

Sic tauriformis volvitur Aufidus,
Qua regna Dauni præfluit Apuli,
Quum sævit, horrendamque cultis
Diluviem meditatur agris:

Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu,

Primosque et extremos metendo
Stravit humum, sine clade victor,

Te copias, te consilium et tuos
Præbente Divos. Nam, tibi quo die
Portus Alexandrea supplex
Et vacuam patefecit aulam,

Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus arrogavit.

Te Cantaber non ante domabilis,
Medusque, et Indus, te profugus Scythes
Miratur, O tutela præsens
Italiæ dominæque Romæ:

Te, fontium qui celat origines,
Nilusque, et Ister, te rapidus Tigris,
Te belluosus qui remotis
Obstrepit Oceanus Britannis:

Te non paventis funera Galliæ
Duræque tellus audit Iberiæ:
Te cæde gaudentes Sygambri
Compositis venerantur armis.

Carmen XV.

AUGUSTI LAUDES.

Phœbus volentem prœlia me loqui
Victas et urbes, increpuit, lyra:
Ne parva Tyrrhenum per æquor
Vela darem. Tua, Cæsar, ætas

Fruges et agris retulit uberes,
Et signa nostro restituit Jovi,
Derepta Parthorum superbis
Postibus, et vacuum duellis

Janum Quirinum clusit, et ordinem
Rectum evaganti frena Licentiæ
Injecit, emovitque culpas,
Et veteres revocavit artes,

Per quas Latinum nomen et Italæ
Crevere vires, famaque et imperi
Porrecta majestas ad ortum
Solis ab Hesperio cubili.

Custode rerum Cæsare, non furor
Civilis aut vis exiget otium,
Non ira, quæ procudit enses,
Et miseras inimicat urbes.

Non, qui profundum Danubium bibunt,
Edicta rumpent Julia, non Getæ,
Non Seres, infidive Persæ,
Non Tanain prope flumen orti.

Nosque, et profestis lucibus et sacris,
Inter jocosi munera Liberi,
Cum prole matronisque nostris,
Rite deos prius apprecati,

Virtute functos, more patrum, duces,
Lydis remixto carmine tibiis,
Trojamque et Anchisen et almæ
Progeniem Veneris canemus.

Q. HORATII FLACCI

EPODŌN

LIBER.

Q. HORATII FLACCI

EPODON

LIBER.

Carmen I.

AD MÆCENATEM.

Ibis Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Cæsari periculum
Subire, Mæcenas, tuo?
Quid nos, quibus te vita si superstite
Jucunda, si contra, gravis?
Utrumne jussi persequemur otium,
Non dulce, ni tecum simul?
An hunc laborem mente laturi, decet
Qua ferre non molles viros?
Feremus; et te vel per Alpium juga,
Inhospitalem et Caucasum,
Vel occidentis usque ad ultimum sinum
Forti sequemur pectore.
Roges, tuum labore quid juvem meo
Imbellis ac firmus parum?
Comes minore sum futurus in metu,
Qui major absentes habet:
Ut assidens implumibus pullis avi
Serpentium allapsus timet
Magis relictis; non, ut adsit, auxili
Latura plus præsentibus.

Libenter hoc et omne militabitur
Bellum in tuæ spem gratiæ;
Non ut juvencis illigata pluribus
Aratra nitantur mea;
Pecusve Calabris ante sidus fervidum
Lucana mutet pascuis;
Nec ut superni villa candens Tusculi
Circæa tangat mœnia.
Satis superque me benignitas tua
Ditavit: haud paravero,
Quod aut, avarus ut Chremes, terra premam,
Discinctus aut perdam ut nepos.

Carmen II.

"Beatus ille, qui procul negotiis,
Ut prisca gens mortalium,
Paterna rura bobus exercet suis,
Solutus omni fenore.
Neque excitatur classico miles truci,
Neque horret iratum mare;
Forumque vitat et superba civium
Potentiorum limina.
Ergo aut adulta vitium propagine
Altas maritat populos,
Inutilesque falce ramos amputans
Feliciores inserit;
Aut in reducta valle mugientium
Prospectat errantes greges;
Aut pressa puris mella condit amphoris;
Aut tondet infirmas oves;
Vel, quum decorum mitibus pomis caput
Auctumnus agris extulit,
Ut gaudet insitiva decerpens pira,
Certantem et uvam purpuræ,

Qua muneretur te, Priape, et te, pater
Silvane, tutor finium.
Libet jacere, modo sub antiqua ilice,
Modo in tenaci gramine.
Labuntur altis interim ripis aquæ;
Queruntur in silvis aves;
Frondesque lymphis obstrepunt manantibus;
Somnos quod invitet leves.
At quum Tonantis annus hibernus Jovis
Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
Apros in obstantes plagas;
Aut amite levi rara tendit retia,
Turdis edacibus dolos;
Pavidumque leporem, et advenam laqueo gruem,
Jucunda captat præmia.
Quis non malarum, quas amor curas habet,
Hæc inter obliviscitur?
Quod si pudica mulier in partem juvet
Domum atque dulces liberos,
Sabina qualis, aut perusta solibus
Pernicis uxor Apuli,
Sacrum et vetustis extruat lignis focum,
Lassi sub adventum viri;
Claudensque textis cratibus lætum pecus,
Distenta siccet ubera;
Et horna dulci vina promens dolio,
Dapes inemtas apparet:
Non me Lucrina juverint conchylia,
Magisve rhombus, aut scari,
Si quos Eois intonata fluctibus
Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
Non attagen Ionicus
Jucundior, quam lecta de pinguissimis
Oliva ramis arborum,

Aut herba lapathi prata amantis, et gravi
Malvæ salubres corpori,
Vel agna festis cæsa Terminalibus,
Vel hædus ereptus lupo.
Has inter epulas, ut juvat pastas oves
Videre properantes domum!
Videre fessos vomerem inversum boves
Collo trahentes languido!
Positosque vernas, ditis examen domus,
Circum renidentes Lares!"
Hæc ubi locutus fenerator Alphius,
Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam—
Quærit Kalendis ponere!

Carmen III.

AD MÆCENATEM.

Parentis olim si quis impia manu
Senile guttur fregerit
Edit cicutis allium nocentius.
O dura messorum ilia!
Quid hoc veneni sævit in præcordiis?
Num viperinus his cruor
Incoctus herbis me fefellit? an malas
Canidia tractavit dapes?
Ut Argonautas præter omnes candidum
Medea mirata est ducem,
Ignota tauris illigaturum juga,
Perunxit hoc Iasonem:
Hoc delibutis ulta donis pellicem,
Serpente fugit alite.
Nec tantus unquam siderum insedit vapor
Siticulosæ Apuliæ:
Nec munus humeris efficacis Herculis
Inarsit æstuosius.

Carmen IV.

Lupis et agnis quanta sortito obtigit,
Tecum mihi discordia est,
Ibericis peruste funibus latus,
Et crura dura compede.
Licet superbus ambules pecunia,
Fortuna non mutat genus.
Videsne, Sacram metiente te viam
Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
Liberrima indignatio?
"Sectus flagellis hic Triumviralibus,
Præconis ad fastidium,
Arat Falerni mille fundi jugera
Et Appiam mannis terit;
Sedilibusque magnus in primis eques,
Othone contemto, sedet!
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum?"

Carmen V.

IN CANIDIAM VENEFICAM.

"At, O deorum quicquid in cœlo regit
Terras et humanum genus!
Quid iste fert tumultus? aut quid omnium
Vultus in unum me truces?
Per liberos te, si vocata partubus
Lucina veris adfuit,
Per hoc inane purpuræ decus precor,
Per improbaturum hæc Jovem,

Quid ut noverca me intueris, aut uti
Petita ferro bellua ?"—
Ut hæc tremente questus ore constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora ;
Canidia brevibus implicata viperis
Crines et incomtum caput,
Jubet sepulcris caprificos erutas,
Jubet cupressus funebres,
Et uncta turpis ova ranæ sanguine,
Plumamque nocturnæ strigis,
Herbasque, quas Iolcos atque Iberia
Mittit venenorum ferax,
Et ossa ab ore rapta jejunæ canis,
Flammis aduri Colchicis.
At expedita Sagana, per totam domum
Spargens Avernales aquas,
Horret capillis ut marinus asperis
Echinus, aut Laurens aper.
Abacta nulla Veia conscientia
Ligonibus duris humum
Exhauriebat, ingemens laboribus ;
Quo posset infossus puer
Longo die bis terque mutatæ dapis
Inemori spectaculo ;
Quum promineret ore, quantum exstant aqua
Suspensa mento corpora ;
Exsucca uti medulla et aridum jecur
Amoris esset poculum,
Interminato quum semel fixæ cibo
Intabuissent pupulæ.
Hic irresectum sæva dente livido
Canidia rodens pollicem
Quid dixit ? aut quid tacuit ? "O rebus meis
Non infideles arbitræ,

Nox, et Diana, quæ silentium regis,
Arcana quum fiunt sacra,
Nunc nunc adeste, nunc in hostiles domos
Iram atque numen vertite.
Formidolosæ dum latent silvis feræ,
Dulci sopore languidæ,
Senem, quod omnes rideant, adulterum
Latrent Suburanæ canes,
Nardo perunctum, quale non perfectius
Meæ laborarint manus.—
Quid accidit? cur dira barbaræ minus
Venena Medeæ valent?
Quibus superbam fugit ulta pellicem,
Magni Creontis filiam,
Quum palla, tabo munus imbutum, novam
Incendio nuptam abstulit."
Sub hæc puer, jam non, ut ante, mollibus
Lenire verbis impias;
Sed dubius, unde rumperet silentium,
Misit Thyesteas preces:
"Venena magica fas nefasque, non valent
Convertere humanam vicem.
Diris agam vos: dira detestatio
Nulla expiatur victima.
Quin, ubi perire jussus expiravero,
Nocturnus occurram Furor,
Petamque vultus umbra curvis unguibus,
Quæ vis deorum est Manium,
Et inquietis assidens præcordiis
Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
Contundet obscenas anus.
Post insepulta membra different lupi
Et Esquilinæ alites.
Neque hoc parentes, heu mihi superstites!
Effugerit spectaculum."

Carmen VI.

Quid immerentes hospites vexas, canis,
Ignavus adversum lupos?
Quin huc inanes, si potes, vertis minas,
Et me remorsurum petis?
Nam, qualis aut Molossus, aut fulvus Lacon,
Amica vis pastoribus,
Agam per altas aure sublata nives,
Quæcunque præcedet fera.
Tu, quum timenda voce complesti nemus,
Projectum odoraris cibum.
Cave, cave: namque in malos asperrimus
Parata tollo cornua;
Qualis Lycambæ spretus infido gener,
Aut acer hostis Bupalo.
An, si quis atro dente me petiverit,
Inultus ut flebo puer?

Carmen VII.

AD POPULUM ROMANUM.

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis?
Non, ut superbas invidæ Carthaginis
Romanus arces ureret,
Intactus aut Britannus ut descenderet
Sacra catenatus via,
Sed ut, secundum vota Parthorum, sua
Urbs hæc periret dextera.
Neque hic lupis mos, nec fuit leonibus,
Nunquam, nisi in dispar, feris.

Furorne cæcus, an rapit vis acrior?
An culpa? responsum date.—
Tacent; et ora pallor albus inficit,
Mentesque perculsæ stupent.
Sic est; acerba fata Romanos agunt,
Scelusque fraternæ necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

Carmen IX.

AD MÆCENATEM.

Quando repostum Cæcubum ad festas dapes,
Victore lætus Cæsáre,
Tecum sub alta, sic Jovi gratum, domo,
Beate Mæcenas, bibam,
Sonante mixtum tibiis carmen lyra,
Hac Dorium, illis barbarum?
Ut nuper, actus quum freto Neptunius
Dux fugit, ustis navibus,
Minatus Urbi vincla, quæ detraxerat
Servis amicus perfidis.
Romanus, eheu! posteri negabitis,
Emancipatus feminæ,
Fert vallum et arma miles, et spadonibus
Servire rugosis potest!
Interque signa turpe militaria
Sol adspicit conopium!
Ad hoc frementes verterunt bis mille equos
Galli, canentes Cæsarem;
Hostiliumque navium portu latent
Puppes sinistrorsum citæ.
Io Triumphe! tu moraris aureos
Currus, et intactas boves?

Io Triumphe! nec Jugurthino parem
Bello reportasti ducem,
Neque Africanum, cui super Carthaginem
Virtus sepulcrum condidit.
Terra marique victus hostis, Punico
Lugubre mutavit sagum;
Aut ille centum nobilem Cretam urbibus,
Ventis iturus non suis;
Exercitatas aut petit Syrtes Noto;
Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos,
Et Chia vina, aut Lesbia,
Vel, quod fluentem nauseam coërceat,
Metire nobis Cæcubum.
Curam metumque Cæsaris rerum juvat
Dulci Lyæo solvere.

Carmen X.

IN MÆVIUM POETAM.

Mala soluta navis exit alite,
Ferens olentem Mævium.
Ut horridis utrumque verberes latus,
Auster, memento fluctibus.
Niger rudentes Eurus, inverso mari,
Fractosque remos differat;
Insurgat Aquilo, quantus altis montibus
Frangit trementes ilices;
Nec sidus atra nocte amicum appareat,
Qua tristis Orion cadit;
Quietiore nec feratur æquore,
Quam Graia victorum manus,
Quum Pallas usto vertit iram ab Ilio
In impiam Ajacis ratem.

O quantus instat navitis sudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Preces et aversum ad Jovem,
Ionius udo quum remugiens sinus
Noto carinam ruperit!
Opima quod si præda curvo litore
Porrecta mergos juveris,
Libidinosus immolabitur caper
Et agna Tempestatibus.

Carmen XIII.

AD AMICOS.

Horrida tempestas cœlum contraxit, et imbres
Nivesque deducunt Jovem; nunc mare, nunc siluæ
Threïcio Aquilone sonant. Rapiamus, amici,
Occasionem de die; dumque virent genua,
Et decet, obducta solvatur fronte senectus.
Tu vina Torquato move Consule pressa meo.
Cætera mitte loqui: Deus hæc fortasse benigna
Reducet in sedem vice. Nunc et Achæmenio
Perfundi nardo juvat, et fide Cyllenea
Levare diris pectora sollicitudinibus.
Nobilis ut grandi cecinit Centaurus alumno:
Invicte, mortalis dea nate, puer, Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina, lubricus et Simoïs;
Unde tibi reditum curto subtemine Parcæ
Rupere; nec mater domum cærula te revehet.
Illic omne malum vino cantuque levato,
Deformis ægrimoniæ dulcibus alloquiis.

Carmen XVI.

AD POPULUM ROMANUM.

Altera jam teritur bellis civilibus ætas,
Suis et ipsa Roma viribus ruit,
Quam neque finitimi valuerunt perdere Marsi,
Minacis aut Etrusca Porsenæ manus,
Æmula nec virtus Capuæ, nec Spartacus acer,
Novisque rebus infidelis Allobrox;
Nec fera cærulea domuit Germania pube,
Parentibusque abominatus Hannibal:
Impia perdemus devoti sanguinis ætas;
Ferisque rursus occupabitur solum.
Barbarus, heu! cineres insistet victor, et Urbem
Eques sonante verberabit ungula;
Quæque carent ventis et solibus, ossa Quirini,
Nefas videre! dissipabit insolens.
Forte, quid expediat, communiter, aut melior pars
Malis carere quæritis laboribus.
Nulla sit hac potior sententia; Phocæorum
Velut profugit exsecrata civitas:
Agros atque Lares patrios, habitandaque fana
Apris reliquit et rapacibus lupis:
Ire, pedes quocunque ferent, quocunque per undas
Notus vocabit, aut protervus Africus.
Sic placet? an melius quis habet suadere? secunda
Ratem occupare quid moramur alite?
Sed juremus in hæc: Simul imis saxa renarint
Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina;
In mare seu celsus procurrerit Apenninus;
Novaque monstra junxerit libidine
Mirus amor, juvet ut tigres subsidere cervis,
Adulteretur et columba miluo;

Credula nec flavos timeant armenta leones;
Ametque salsa levis hircus æquora.
Hæc, et quæ poterunt reditus abscindere dulces,
Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
Inominata perprimat cubilia!
Vos, quibus est virtus, muliebrem tollite luctum,
Etrusca præter et volate litora.
Nos manet Oceanus circumvagus: arva, beata
Petamus arva, divites et insulas,
Reddit ubi Cererem tellus inarata quotannis,
Et imputata floret usque vinea,
Germinat et nunquam fallentis termes olivæ,
Suamque pulla ficus ornat arborem,
Mella cava manant ex ilice, montibus altis
Levis crepante lympha desilit pede.
Illic injussæ veniunt ad mulctra capellæ,
Refertque tenta grex amicus ubera:
Nec vespertinus circumgemit ursus ovile;
Nec intumescit alma viperis humus.
Nulla nocent pecori contagia, nullius astri
Gregem æstuosa torret impotentia.
Pluraque felices mirabimur; ut neque largis
Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis;
Utrumque rege temperante Cœlitum.
Non huc Argoo contendit remige pinus,
Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautæ,
Laboriosa nec cohors Ulixei.
Jupiter illa piæ secrevit litora genti,
Ut inquinavit ære tempus aureum:
Ærea dehinc ferro duravit sæcula; quorum
Piis secunda vate me datur fuga.

Carmen XVII.

IN CANIDIAM.

Horatius.

Jam jam efficaci do manus scientiæ
Supplex, et oro regna per Proserpinæ,
Per et Dianæ non movenda numina,
Per atque libros carminum valentium
Defixa cœlo devocare sidera,
Canidia, parce vocibus tandem sacris,
Citumque retro solve, solve turbinem.
Movit nepotem Telephus Nereïum,
In quem superbus ordinarat agmina
Mysorum, et in quem tela acuta torserat.
Unxere matres Iliæ addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis mœnibus rex procidit
Heu! pervicacis ad pedes Achilleï.
Setosa duris exuere pellibus
Laboriosi remiges Ulixeï,
Volente Circa, membra; tunc mens et sonus
Relapsus, atque notus in vultus honor.
Dedi satis superque pœnarum tibi.
Fugit juventas, et verecundus color
Reliquit ossa pelle amicta lurida;
Tuis capillus albus est odoribus,
Nullum a labore me reclinat otium.
Urget diem nox, et dies noctem, neque est
Levare tenta spiritu præcordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
Caputque Marsa dissilire nænia.
Quid amplius vis? O mare! O terra! ardeo,
Quantum neque atro delibutus Hercules

Nessi cruore, nec Sicana fervida
Furens in Ætna flamma. Tu, donec cinis
Injuriosis aridus ventis ferar,
Cales venenis officina Colchicis.
Quæ finis? aut quod me manet stipendium?
Effare: jussas cum fide pœnas luam,
Paratus, expiare seu poposceris
Centum juvencis, sive mendaci lyra
Voles sonare Tu pudica, tu proba;
Perambulabis astra sidus aureum.
Infamis Helenæ Castor offensus vicem,
Fraterque magni Castoris, victi prece,
Ademta vati reddidere lumina.
Et tu, potes nam, solve me dementia,
O nec paternis obsoleta sordibus,
Nec in sepulcris pauperum prudens anus
Novendiales dissipare pulveres.

CANIDIA.

Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Quid proderat ditasse Pelignas anus
Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent:
Ingrata misero vita ducenda est, in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater,
Egens benignæ Tantalus semper dapis;
Optat Prometheus obligatus aliti;
Optat supremo collocare Sisyphus
In monte saxum; sed vetant leges Jovis.
Voles modo altis desilire turribus,
Modo ense pectus Norico recludere;
Frustraque vincla gutturi nectes tuo,

Fastidiosa tristis ægrimonia.
Vectabor humeris tunc ego inimicis eques,
Meæque terra cedet insolentiæ.
An, quæ movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere Lunam vocibus possim meis,
Possim crematos excitare mortuos,
Plorem artis, in te nil agentis, exitum?

Q. HORATII FLACCI

CARMEN SÆCULARE

PRO INCOLUMITATE IMPERII.

Phœbe, silvarumque potens Diana,
Lucidum cœli decus, O colendi
Semper et culti, date, quæ precamur
Tempore sacro;

Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dis, quibus septem placuere colles,
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis et celas, aliusque et idem
Nasceris, possis nihil urbe Roma
Visere majus.

Rite maturos aperire partus
Lenis, Ilithyia, tuere matres;
Sive tu Lucina probas vocari,
Seu Genitalis.

Diva, producas subolem, Patrumque
Prosperes decreta super jugandis
Feminis, prolisque novæ feraci
Lege marita:

Certus undenos decies per annos
Orbis ut cantus referatque ludos,
Ter die claro, totiesque grata
Nocte frequentes

Vosque veraces cecinisse, Parcæ,
Quod semel dictum est, stabilisque rerum
Terminus servat, bona jam peractis
Jungite fata.

Fertilis frugum pecorisque Tellus
Spicea donet Cererem corona ;
Nutriant fetus et aquæ, salubres
Et Jovis auræ.

Condito mitis placidusque telo
Supplices audi pueros, Apollo ;
Siderum regina bicornis, audi,
Luna, puellas :

Roma si vestrum est opus, Iliæque
Litus Etruscum tenuere turmæ,
Jussa pars mutare Lares et urbem
Sospite cursu,

Cui per ardentem sine fraude Trojam
Castus Æneas patriæ superstes
Liberum munivit iter, daturus
Plura relictis :

Di, probos mores docili juventæ,
Di, senectuti placidæ quietem,
Romulæ genti date remque prolemque
Et decus omne.

Quique vos bobus veneratur albis,
Clarus Anchisæ Venerisque sanguis,
Imperet, bellante prior, jacentem
Lenis in hostem.

Jam mari terraque manus potentes
Medus Albanasque timet secures;
Jam Scythæ responsa petunt, superbi
Nuper, et Indi.

Jam Fides, et Pax, et Honor, Pudorque
Priscus, et neglecta redire Virtus
Audet; apparetque beata pleno
Copia cornu.

Augur, et fulgente decorus arcu
Phœbus, acceptusque novem Camenis,
Qui salutari levat arte fessos
Corporis artus:

Si Palatinas videt æquus arces,
Remque Romanam Latiumque, felix,
Alterum in lustrum, meliusque semper
Proroget ævum.

Quæque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet, et votis puerorum amicas
Applicet aures.

Hæc Jovem sentire, deosque cunctos,
Spem bonam certamque domum reporto,
Doctus et Phœbi chorus et Dianæ
Dicere laudes.

Q. HORATII FLACCI

SERMONES.

Q. HORATII FLACCI

SERMONUM

LIBER PRIMUS.

Satira I.

IN AVAROS.

Qui fit, Mæcenas, ut nemo, quam sibi sortem
Seu ratio dederit, seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes ?
O fortunati mercatores! gravis annis
Miles ait, multo jam fractus membra labore.
Contra mercator, navim jactantibus austris,
Militia est potior! Quid enim ? concurritur : horæ
Momento aut cita mors venit aut victoria læta.
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat.
Ille, datis vadibus qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cetera de genere hoc, adeo sunt multa, loquacem
Delassare valent Fabium. Ne te morer, audi
Quo rem deducam. Si quis Deus, *En ego*, dicat,
Jam faciam quod vultis : eris tu, qui modo miles,
Mercator : tu, consultus modo, rusticus : hinc vos,
Vos hinc mutatis discedite partibus. Eia!
Quid statis?—nolint. Atqui licet esse beatis.
Quid causæ est, merito quin illis Jupiter ambas
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat, votis ut præbeat aurem ?

Præterea, ne sic, ut qui jocularia, ridens
Percurram : quamquam ridentem dicere verum
Quid vetat ? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima :
Sed tamen amoto quæramus seria ludo.
Ille gravem duro terram qui vertit aratro,
Perfidus hic cautor, miles, nautæque, per omne
Audaces mare qui currunt, hac mente laborem
Sese ferre, senes ut in otia tuta recedant,
Aiunt, quum sibi sint congesta cibaria ; sicut
Parvula (nam exemplo est) magni formica laboris
Ore trahit quodcunque potest, atque addit acervo,
Quem struit, haud ignara ac non incauta futuri.
Quæ, simul inversum contristat Aquarius annum,
Non usquam prorepit, et illis utitur ante
Quæsitis sapiens : quum te neque fervidus æstus
Demoveat lucro, neque hiems, ignis, mare, ferrum ;
Nil obstet tibi, dum ne sit te ditior alter.
Quid juvat immensum te argenti pondus et auri
Furtim defossa timidum deponere terra ?—
Quod, si comminuas, vilem redigatur ad assem.—
At, ni id fit, quid habet pulchri constructus acervus ?
Millia frumenti tua triverit area centum ;
Non tuus hoc capiet venter plus ac meus : ut, si
Reticulum panis venales inter onusto
Forte vehas humero, nihilo plus accipias, quam
Qui nil portarit. Vel dic, quid referat intra
Naturæ fines viventi, jugera centum an
Mille aret ?—*At suave est ex magno tollere acervo.*—
Dum ex parvo nobis tantundem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris ?
Ut tibi si sit opus liquidi non amplius urna
Vel cyatho, et dicas : *Magno de flumine malim,*
Quam ex hoc fonticulo tantundem sumere. Eo fit,
Plenior ut si quos delectet copia justo,

Cum ripa simul avulsos ferat Aufidus acer :
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam, neque vitam amittit in undis
At bona pars hominum, decepta cupidine falso,
Nil satis est, inquit ; quia tanti, quantum habeas, sis.
Quid facias illi ? Jubeas miserum esse, libenter
Quatenus id facit. Ut quidam memoratur Athenis
Sordidus ac dives populi contemnere voces
Sic solitus : Populus me sibilat, at mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.—
Tantalus a labris sitiens fugientia captat
Flumina : Quid rides ? mutato nomine de te
Fabula narratur : congestis undique saccis
Indormis inhians, et tanquam parcere sacris
Cogeris, aut pictis tanquam gaudere tabellis.
Nescis quo valeat nummus ? quem præbeat usum ?
Panis ematur, olus, vini sextarius : adde,
Queis humana sibi doleat natura negatis.
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc juvat ? Horum
Semper ego optarim pauperrimus esse bonorum.—
At si condoluit tentatum frigore corpus,
Aut alius casus lecto te affixit, habes qui
Assideat, fomenta paret, medicum roget, ut te
Suscitet, ac natis reddat carisque propinquis.—
Non uxor salvum te vult, non filius : omnes
Vicini oderunt, noti, pueri atque puellæ.
Miraris, quum tu argento post omnia ponas,
Si nemo præstet, quem non merearis, amorem ?
An sic cognatos, nullo natura labore
Quos tibi dat, retinere velis, servareque amicos ?
Infelix operam perdas, ut si quis asellum
In campo doceat parentem currere frenis !
Denique sit finis quærendi ; quoque habeas plus,

Pauperiem metuas minus, et finire laborem
Incipias, parto quod avebas. Ne facias, quod
Ummidius, qui, tam (non longa est fabula) dives,
Ut metiretur nummos; ita sordidus, ut se
Non unquam servo melius vestiret; ad usque
Supremum tempus, ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.
Quid mi igitur suades? ut vivam Mœnius aut sic
Ut Nomentanus? Pergis pugnantia secum
Frontibus adversis componere? Non ego, avarum
Quum veto te fieri, vappam jubeo ac nebulonem.
Est inter Tanain quiddam socerumque Viselli:
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.
Illuc, unde abii, redeo. Nemon ut avarus
Se probet, ac potius laudet diversa sequentes;
Quodque aliena capella gerat distentius uber,
Tabescat? neque se majori pauperiorum
Turbæ comparet? hunc atque hunc superare laboret?
Sic festinanti semper locupletior obstat:
Ut, quum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Præteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat, et exacto contentus tempore, vita
Cedat, uti conviva satur, reperire queamus.
Jam satis est. Ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.

Satira II.

IN MŒCHOS.

Ambubaiarum collegia, pharmacopolæ,
Mendici, mimæ, balatrones, hoc genus omne
Mœstum ac sollicitum est cantoris morte Tigelli:

Quippe benignus erat. Contra hic, ne prodigus esse
Dicatur metuens, inopi dare nolit amico,
Frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
Præclaram ingrata stringat malus ingluvie rem,
Omnia conductis coëmens opsonia nummis :
Sordidus atque animi parvi quod nolit haberi,
Respondet. Laudatur ab his, culpatur ab illis.
Fufidius vappæ famam timet ac nebulonis,
Dives agris, dives positis in fenore nummis :
Quinas hic capiti mercedes exsecat, atque
Quanto perditior quisque est, tanto acrius urget ;
Nomina sectatur, modo sumta veste virili,
Sub patribus duris, tironum. Maxime, quis non,
Jupiter, exclamat, simul atque audivit ?—*At in se*
Pro quæstu sumtum facit hic.—Vix credere possis,
Quam sibi non sit amicus : ita ut pater ille, Terenti
Fabula quem miserum nato vixisse fugato
Inducit, non se pejus cruciaverit atque hic.

Si quis nunc quærat, Quo res hæc pertinet ? Illuc ;
Dum vitant stulti vitia, in contraria currunt.

Satira III.

IN OBTRECTATORES ET SUPERCILIUM STOICUM.

Omnibus hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati,
Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc. Cæsar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non
Quidquam proficeret ; si collibuisset, ab ovo
Usque ad mala citaret Io Bacche ! modo summa
Voce, modo hac, resonat quæ chordis quatuor ima,

Nil æquale homini fuit illi. Sæpe velut qui
Currebat fugiens hostem, persæpe velut qui
Junonis sacra ferret: habebat sæpe ducentos,
Sæpe decem servos: modo reges atque tetrarchas,
Omnia magna, loquens: modo, *Sit mihi mensa tripes et*
Concha salis puri et toga, quæ defendere frigus,
Quamvis crassa, queat. Decies centena dedisses
Huic parco, paucis contento, quinque diebus
Nil erat in loculis. Noctes vigilabat ad ipsum
Mane; diem totum stertebat. Nil fuit unquam
Sic impar sibi.

Nunc aliquis dicat mihi: *Quid tu?*
Nullane habes vitia? Imo alia, et fortasse minora.
Mænius absentem Novium quum carperet, *Heus tu,*
Quidam ait, *ignoras te? an ut ignotum dare nobis*
Verba putas? Egomet mi ignosco, Mænius inquit
Stultus et improbus hic amor est dignusque notari.
Quum tua pervideas oculis male lippus inunctis,
Cur in amicorum vitiis tam cernis acutum,
Quam aut aquila aut serpens Epidaurius? At tibi contra
Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paulo; minus aptus acutis
Naribus horum hominum; rideri possit, eo quod
Rusticius tonso toga defluit, et male laxus
In pede calceus hæret: at est bonus, ut melior vir
Non alius quisquam; at tibi amicus; at ingenium ingens
Inculto latet hoc sub corpore: denique te ipsum
Concute, num qua tibi vitiorum inseverit olim
Natura aut etiam consuetudo mala: namque
Neglectis urenda filix innascitur agris.

Illuc prævertamur: amatorem quod amicæ
Turpia decipiunt cæcum vitia, aut etiam ipsa hæc
Delectant, veluti Balbinum polypus Hagnæ.
Vellem in amicitia sic erraremus, et isti
Errori nomen virtus posuisset honestum.

At pater ut gnati, sic nos debemus amici,
Si quod sit vitium, non fastidire : strabonem
Appellat Pætum pater ; et Pullum, male parvus
Si cui filius est, ut abortivus fuit olim
Sisyphus : hunc Varum, distortis cruribus ; illum
Balbutit Scaurum, pravis fultum male talis.
Parcius hic vivit ? frugi dicatur. Ineptus
Et jactantior hic paulo est ? concinnus amicis
Postulat ut videatur. At est truculentior atque
Plus æquo liber ? simplex fortisque habeatur.
Caldior est ? acres inter numeretur. Opinor,
Hæc res et jungit, junctos et servat amicos.
At nos virtutes ipsas invertimus atque
Sincerum cupimus vas incrustare. Probus quis
Nobiscum vivit ? multum est demissus homo ? Illi
Tardo cognomen pingui et damus. Hic fugit omnes
Insidias, nullique malo latus obdit apertum ?
(Quum genus hoc inter vitæ versemur, ubi acris
Invidia atque vigent ubi crimina :) pro bene sano
Ac non incauto fictum astutumque vocamus.
Simplicior quis, et est, qualem me sæpe libenter
Obtulerim tibi, Mæcenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus ?
Communi sensu plane caret, inquimus. Eheu,
Quam temere in nosmet legem sancimus iniquam !
Nam vitiis nemo sine nascitur : optimus ille est,
Qui minimis urgetur. Amicus dulcis, ut æquum est,
Quum mea compenset vitiis bona, pluribus hisce,
Si modo plura mihi bona sunt, inclinet. Amari
Si volet hac lege, in trutina ponetur eadem.
Qui, ne tuberibus propriis offendat amicum,
Postulat, ignoscet verrucis illius ; æquum est,
Peccatis veniam poscentem reddere rursus.
Denique, quatenus excidi penitus vitium iræ,
Cetera item nequeunt stultis hærentia ; cur non

Ponderibus modulisque suis ratio utitur? ac res
Ut quæque est, ita suppliciis delicta coërcet?
Si quis eum servum, patinam qui tollere jussus
Semesos pisces tepidumque liguerierit jus,
In cruce suffigat, Labeone insanior inter
Sanos dicatur. Quanto hoc furiosius atque
Majus peccatum est? Paulum deliquit amicus;
Quod nisi concedas, habeare insuavis; acerbus
Odisti, et fugis, ut Rusonem debitor æris,
Qui nisi, quum tristes misero venere Kalendæ,
Mercedem aut nummos unde unde extricat, amaras
Porrecto jugulo historias, captivus ut, audit.
Comminxit lectum potus, mensave catillum
Euandri manibus tritum dejecit: ob hanc rem,
Aut positum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc jucundus amicus
Sit mihi? Quid faciam, si furtum fecerit? aut si
Prodiderit commissa fide? sponsumve negarit?
Queis paria esse fere placuit peccata, laborant,
Quum ventum ad verum est; sensus moresque repugnant,
Atque ipsa utilitas, justi prope mater et æqui.
Quum prorepserunt primis animalia terris,
Mutum et turpe pecus, glandem atque cubilia propter
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quæ post fabricaverat usus;
Donec verba, quibus voces sensusque notarent,
Nominaque invenere: dehinc absistere bello
Oppida cœperunt munire, et ponere leges,
Ne quis fur esset, neu latro, ne quis adulter.
Nam fuit ante Helenam mulier teterrima belli
Causa: sed ignotis perierunt mortibus illi,
Quos, Venerem incertam rapientes, more ferarum,
Viribus editior cædebat, ut in grege taurus.
Jura inventa metu injusti fateare necesse est,
Tempora si fastosque velis evolvere mundi.

Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis :
Nec vincet ratio hoc, tantundem ut peccet idemque
Qui teneros caules alieni fregerit horti,
Et qui nocturnus sacra Divum legerit. Adsit
Regula, peccatis quæ pœnas irroget æquas,
Nec scutica dignum horribili sectere flagello.
Ne ferula cædas meritum majora subire
Verbera, non vereor, quum dicas esse pares res
Furta latrociniis, et magnis parva mineris
Falce recisurum simili te, si tibi regnum
Permittant homines. Si dives, qui sapiens est,
Et sutor bonus, et solus formosus, et est rex ;
Cur optas quod habes ?—*Non nosti, quid pater,* inquit,
Chrysippus dicat : Sapiens crepidas sibi nunquam
Nec soleas fecit ; sutor tamen est sapiens.—Qui ?—
Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator ; ut Alfenius vafer, omni
Abjecto instrumento artis clausaque taberna,
Tonsor erat : sapiens operis sic optimus omnis
Est opifex solus, sic rex.—Vellunt tibi barbam
Lascivi pueri ; quos tu nisi fuste coërces,
Urgeris turba circum te stante, miserque
Rumperis, et latras, magnorum maxime regum.
Ne longum faciam, dum tu quadrante lavatum
Rex ibis, neque te quisquam stipator, ineptum
Præter Crispinum, sectabitur, et mihi dulces
Ignoscent, si quid peccaro stultus, amici ;
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.

Satira IV.

IN OBTRECTATORES SUOS.

Eupolis atque Cratinus Aristophanesque poëtæ,
Atque alii, quorum Comœdia prisca virorum est,

Si quis erat dignus describi, quod malus, aut fur,
Quod mœchus foret, aut sicarius, aut alioqui
Famosus, multa cum libertate notabant.
Hinc omnis pendet Lucilius, hosce secutus,
Mutatis tantum pedibus numerisque ; facetus,
Emunctæ naris, durus componere versus.
Nam fuit hoc vitiosus, in hora sæpe ducentos,
Ut magnum, versus dictabat stans pede in uno.
Quum flueret lutulentus, erat quod tollere velles :
Garrulus, atque piger scribendi ferre laborem,
Scribendi recte : nam ut multum, nil moror. Ecce !
Crispinus minimo me provocat :—*Accipe, si vis,*
Accipiam tabulas ; detur nobis locus, hora,
Custodes ; videamus, uter plus scribere possit.—
Di bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro et perpauca loquentis.
At tu conclusas hircinis follibus auras,
Usque laborantes, dum ferrum emolliat ignis,
Ut mavis, imitare.

Beatus Fannius, ultro
Delatis capsis et imagine ! quum mea nemo
Scripta legat, vulgo recitare timentis, ob hanc rem,
Quod sunt quos genus hoc minime juvat, utpote plures
Culpari dignos. Quemvis media elige turba ;
Aut ab avaritia aut misera ambitione laborat.
Hunc capit argenti splendor ; stupet Albius ære ;
Hic mutat merces surgente a sole ad eum, quo
Vespertina tepet regio ; quin per mala præceps
Fertur, uti pulvis collectus turbine, ne quid
Summa deperdat metuens, aut ampliet ut rem.
Omnes hi metuunt versus, odere poëtas.—
Fenum habet in cornu ; longe fuge : dummodo risum
Excutiat sibi, non hic cuiquam parcet amico ;
Et, quodcunque semel chartis illeverit, omnes
Gestiet a furno redeuntes scire lacuque

Et pueros et anus.—Agedum, pauca accipe contra,
Primum ego me illorum, dederim quibus esse poëtis,
Excerpam numero: neque enim concludere versum
Dixeris esse satis; neque, si qui scribat, uti nos,
Sermoni propiora, putes hunc esse poëtam.
Ingenium cui sit, cui mens divinior, atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, Comœdia necne poëma
Esset, quæsivere; quod acer spiritus ac vis
Nec verbis nec rebus inest, nisi quod pede certo
Differt sermoni, sermo merus.—*At pater ardens*
Sævit, quod meretrice nepos insanus amica
Filius uxorem grandi cum dote recuset,
Ebrius et, magnum quod dedecus, ambulet ante
Noctem cum facibus.—Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis,
Quem si dissolvas, quivis stomachetur eodem
Quo personatus pacto pater. His, ego quæ nunc,
Olim quæ scripsit Lucilius, eripias si
Tempora certa modosque, et, quod prius ordine verbum est,
Posterius facias, præponens ultima primis,
Non, ut si solvas "*Postquam discordia tetra*
Belli ferratos postes portasque refregit,"
Invenias etiam disjecti membra poëtæ.
Hactenus hæc: alias, justum sit necne poëma;
Nunc illud tantum quæram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer
Ambulat et Caprius, rauci male cumque libellis,
Magnus uterque timor latronibus; at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Cæli Birrique latronum,
Non ego sum Capri neque Sulci: cur metuas me?
Nulla taberna meos habeat neque pila libellos,
Queis manus insudet vulgi Hermogenisque Tigelli;

Nec recito cuiquam, nisi amicis, idque coactus,
Non ubivis, coramve quibuslibet.—*In medio qui*
Scripta foro recitent, sunt multi, quique lavantes;
Suave locus voci resonat conclusus.—Inanes
Hoc juvat, haud illud quærentes, num sine sensu,
Tempore num faciant alieno.—*Lædere gaudes,*
Inquit, *et hoc studio pravus facis.*—Unde petitum
Hoc in me jacis? est auctor quis denique eorum,
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit; hic niger est, hunc tu, Romane, caveto.
Sæpe tribus lectis videas cœnare quaternos,
E quibus imus amet quavis adspergere cunctos,
Præter eum, qui præbet aquam: post, hunc quoque potus,
Condita quum verax aperit præcordia Liber.
Hic tibi comis et urbanus liberque videtur
Infesto nigris: ego, si risi, quod ineptus
Pastillos Rufillus olet, Gargonius hircum,
Lividus et mordax videor tibi? Mentio si qua
De Capitolini furtis injecta Petilli
Te coram fuerit, defendas, ut tuus est mos:—
Me Capitolinus convictore usus amicoque
A puero est, causaque mea permulta rogatus
Fecit, et incolumis lætor quod vivit in urbe;
Sed tamen admiror, quo pacto judicium illud
Fugerit.—Hic nigræ succus loliginis, hæc est
Ærugo mera; quod vitium procul afore chartis,
Atque animo prius, ut si quid promittere de me
Possum aliud vere, promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis: insuevit pater optimus hoc me
Ut fugerem, exemplis vitiorum quæque notando.
Quum me hortaretur, parce, frugaliter, atque

Viverem uti contentus eo, quod mi ipse parasset :
Nonne vides, Albi ut male vivat filius? utque
Barrus inops? magnum documentum, ne patriam rem
Perdere quis velit. A turpi meretricis amore
Quum deterreret : *Scetani dissimilis sis,*
Aiebat. *Sapiens, vitatu quidque petitu*
Sit melius, causas reddet tibi ; mi satis est, si
Traditum ab antiquis morem servare, tuamque,
Dum custodis eges, vitam famamque tueri
Incolumem possum ; simul ac duraverit ætas
Membra animumque tuum, nabis sine cortice. Sic me
Formabat puerum dictis, et sive jubebat
Ut facerem quid, *Habes auctorem, quo facias hoc ;*
Unum ex judicibus selectis objiciebat :
Sive vetabat, *An hoc inhonestum et inutile factum*
Necne sit, addubites, flagret rumore malo quum
Hic atque ille? Avidos vicinum funus ut ægros
Exanimat, mortisque metu sibi parcere cogit ;
Sic teneros animos aliena opprobria sæpe
Absterrent vitiis. Ex hoc ego sanus ab illis,
Perniciem quæcunque ferunt, mediocribus, et queis
Ignoscas, vitiis teneor. Fortassis et istinc
Largiter abstulerit longa ætas, liber amicus,
Consilium proprium ; neque enim, quum lectulus aut me
Porticus excepit, desum mihi. *Rectius hoc est ;*
Hoc faciens vivam melius ; sic dulcis amicis
Occurram ; hoc quidam non belle ; numquid ego illi
Imprudens olim faciam simile? Hæc ego mecum
Compressis agito labris ; ubi quid datur oti,
Illudo chartis. Hoc est mediocribus illis
Ex vitiis unum, cui si concedere nolis,
Multa poëtarum veniet manus, auxilio quæ
Sit mihi ; nam multo plures sumus, ac veluti te
Judæi cogemus in hanc concedere turbam.

Carmen V.

ITER BRUNDISINUM.

Egressum magnâ me excepit Aricia Româ
Hospitio modico; rhetor comes Heliodorus,
Græcorum longe doctissimus. Inde Forum Appi,
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos
Præcinctis unum: minus est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
Indico bellum, cœnantes haud animo æquo
Exspectans comites. Jam nox inducere terris
Umbras et cœlo diffundere signa parabat:
Tum pueri nautis, pueris convicia nautæ
Ingerere.—*Huc appelle. Trecentos inseris; ohe*
Jam satis est!—Dum æs exigitur, dum mula ligatur,
Tota abit hora. Mali culices ranæque palustres
Avertunt somnos. Absentem ut cantat amicam
Multa prolutus vappa nauta atque viator
Certatim, tandem fessus dormire viator
Incipit, ac missæ pastum retinacula mulæ
Nauta piger saxo religat, stertitque supinus.
Jamque dies aderat, nil quum procedere lintrem
Sentimus; donec cerebrosus prosilit unus,
Ac mulæ nautæque caput lumbosque saligno
Fuste dolat. Quarta vix demum exponimur hora,
Ora manusque tua lavimur, Feronia, lympha.
Millia tum pransi tria repimus, atque subimus
Impositum saxis late candentibus Anxur.
Huc venturus erat Mæcenas optimus, atque
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Illinere. Interea Mæcenas advenit atque

Cocceius Capitoque simul Fonteius, ad unguem
Factus homo, Antoni, non ut magis alter, amicus
Fundos Aufidio Lusco prætore libenter
Linquimus, insani ridentes præmia scribæ,
Prætextam et latum clavum prunæque batillum.
In Mamurrarum lassi deinde urbe manemus,
Murena præbente domum, Capitone culinam.
Postera lux oritur multo gratissima, namque
Plotius et Varius Sinuessæ Virgiliusque
Occurrunt, animæ, quales neque candidiores
Terra tulit, neque quæis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim jucundo sanus amico.
Proxima Campano ponti quæ villula tectum
Præbuit, et parochi, quæ debent, ligna salemque.
Hinc muli Capuæ clitellas tempore ponunt.
Lusum it Mæcenas, dormitum ego Virgiliusque:
Namque pilâ lippis inimicum et ludere crudis.
Hinc nos Cocceii recipit plenissima villa,
Quæ super est Caudi cauponas. Nunc mihi paucis
Sarmenti scurræ pugnam Messique Cicirri,
Musa, velim memores, et quo patre natus uterque
Contulerit lites. Messi clarum genus Osci;
Sarmenti domina exstat: ab his majoribus orti
Ad pugnam venere. Prior Sarmentus: *Equi te*
Esse feri similem dico. Ridemus; et ipse
Messius: *Accipio;* caput et movet. *O, tua cornu*
Ni foret exsecto frons, inquit, *quid faceres, quum*
Sic mutilus minitaris? At illi fœda cicatrix
Setosam lævi frontem turpaverat oris.
Campanum in morbum, in faciem permulta jocatus,
Pastorem saltaret uti Cyclopa rogabat;
Nil illi larva aut tragicis opus esse cothurnis.
Multa Cicirrus ad hæc: Donasset jamne catenam
Ex voto Laribus, quærebat; scriba quod esset,

Nihilo deterius dominæ jus esse. Rogabat
Denique, cur unquam fugisset, cui satis una
Farris libra foret, gracili sic tamque pusillo?
Prorsus jucunde cœnam produximus illam.
Tendimus hinc recta Beneventum, ubi sedulus hospes
Pæne macros arsit dum turdos versat in igni;
Nam vaga per veterem dilapso flamma culinam
Vulcano summum properabat lambere tectum.
Convivas avidos cœnam servosque timentes
Tum rapere, atque omnes restinguere velle videres.
Incipit ex illo montes Apulia notos
Ostentare mihi, quos torret Atabulus, et quos
Nunquam erepsemus, nisi nos vicina Trivici
Villa recepisset, lacrimoso non sine fumo,
Udos cum foliis ramos urente camino.
Quatuor hinc rapimur viginti et millia rhedis,
Mansuri oppidulo, quod versu dicere non est,
Signis perfacile est: venit vilissima rerum
Hic aqua; sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator;
Nam Canusi lapidosus, aquæ non ditior urna
Qui locus a forti Diomede est conditus olim.
Flentibus hic Varius discedit mœstus amicis.
Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri.
Postera tempestas melior, via pejor ad usque
Bari mœnia piscosi. Dehinc Gnatia lymphis
Iratis exstructa dedit risusque jocosque,
Dum flamma sine thura liquescere limine sacro
Persuadere cupit. Credat Judæus Apella,
Non ego; namque deos didici securum agere ævum,
Nec, si quid miri faciat natura, deos id
Tristes ex alto cœli demittere tecto.
Brundisium longæ finis chartæque viæque.

Satira VI.

IN DERISORES NATALIUM SUORUM.

Non, quia, Mæcenas, Lydorum quidquid Etruscos
Incoluit fines, nemo generosior est te,
Nec, quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarunt,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.
Quum referre negas, quali sit quisque parente
Natus, dum ingenuus: persuades hoc tibi vere,
Ante potestatem Tulli atque ignobile regnum
Multos sæpe viros nullis majoribus ortos
Et vixisse probos, amplis et honoribus auctos:
Contra Lævinum, Valeri genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis
Non unquam pretio pluris licuisse, notante
Judice, quo nosti, populo, qui stultus honores
Sæpe dat indignis, et famæ servit ineptus,
Qui stupet in titulis et imaginibus. Quid oportet
Vos facere, a vulgo longe longeque remotos?
Namque esto, populus Lævino mallet honorem
Quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus;
Vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos Gloria curru
Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum, fierique tribuno?
Invidia accrevit, privato quæ minor esset.
Nam ut quisque insanus nigris medium impediit crus
Pellibus, et latum demisit pectore clavum,
Audit continuo: Quis homo hic est? quo patre natus?
Ut si qui ægrotet, quo morbo Barrus, haberi
Ut cupiat formosus, eat quacunque, puellis

Injiciat curam quærendi singula, quali
Sit facie, sura, quali pede, dente, capillo:
Sic qui promittit, cives, Urbem sibi curæ,
Imperium fore, et Italiam, et delubra deorum
Quo patre sit natus, num ignota matre inhonestus,
Omnes mortales curare et quærere cogit.—
Tune Syri, Damæ, aut Dionysi filius, audes
Dejicere e saxo cives, aut tradere Cadmo?—
At Novius collega gradu post me sedet uno;
Namque est ille, pater quod erat meus.—Hoc tibi Paullus
Et Messala videris? At hic, si plostra ducenta
Concurrantque foro tria funera, magna sonabit
Cornua quod vincatque tubas: saltem tenet hoc nos.—
Nunc ad me redeo, libertino patre natum,
Quem rodunt omnes libertino patre natum;
Nunc, quia sum tibi, Mæcenas, convictor; at olim
Quod mihi pareret legio Romana tribuno.
Dissimile hoc illi est, quia non, ut forsit honorem
Jure mihi invideat quivis, ita te quoque amicum,
Præsertim cautum dignos assumere, prava
Ambitione procul. Felicem dicere non hoc
Me possim, casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit: optimus olim
Virgilius, post hunc Varius, dixere quid essem.
Ut veni coram, singultim pauca locutus,
Infans namque pudor prohibebat plura profari,
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed, quod eram, narro. Respondes, ut tuus est mos,
Pauca: abeo; et revocas nono post mense, jubesque
Esse in amicorum numero. Magnum hoc ego duco,
Quod placui tibi, qui turpi secernis honestum,
Non patre præclaro, sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
Mendosa est natura, alioqui recta, velut si

Egregio inspersos reprendas corpore nævos,
Si neque avaritiam neque sordes aut mala lustra
Objiciet vere quisquam mihi; purus et insons,
Ut me collaudem, si et vivo carus amicis;
Causa fuit pater his, qui macro pauper agello
Noluit in Flavi ludum me mittere, magni
Quo pueri magnis e centurionibus orti,
Lævo suspensi loculos tabulamque lacerto,
Ibant octonis referentes Idibus æra;
Sed puerum est ausus Romam portare, docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,
In magno ut populo, si qui vidisset, avita
Ex re præberi sumtus mihi crederet illos.
Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? pudicum,
Qui primus virtutis honos, servavit ab omni
Non solum facto, verum opprobrio quoque turpi:
Nec timuit, sibi ne vitio quis verteret olim,
Si præco parvas, aut, ut fuit ipse, coactor
Mercedes sequerer; neque ego essem questus. Ad hoc nunc
Laus illi debetur et a me gratia major.
Nil me pœniteat sanum patris hujus; eoque
Non, ut magna dolo factum negat esse suo pars,
Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio: nam si natura juberet
A certis annis ævum remeare peractum,
Atque alios legere ad fastum quoscunque parentes,
Optaret sibi quisque: meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortasse tuo, quod
Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quærenda foret res,
Atque salutandi plures: ducendus et unus

Et comes alter, uti ne solus rusve peregreve
Exirem; plures calones atque caballi
Pascendi; ducenda petorrita. Nunc mihi curto
Ire licet mulo vel, si libet, usque Tarentum,
Mantica cui lumbos onere ulceret atque eques armos
Objiciet nemo sordes mihi, quas tibi, Tilli,
Quum Tiburte via prætorem quinque sequuntur
Te pueri, lasanum portantes œnophorumque.
Hoc ego commodius quam tu, præclare senator,
Multis atque aliis vivo. Quacunque libido est,
Incedo solus; percontor, quanti olus ac far;
Fallacem circum vespertinumque pererro
Sæpe forum; adsisto divinis; inde domum me
Ad porri et ciceris refero laganique catinum.
Cœna ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet; adstat echinus
Vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo; post hanc vagor; aut ego, lecto
Aut scripto, quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Hæc est
Vita solutorum misera ambitione gravique.
His me consolor victurum suavius, ac si
Quæstor avus, pater atque meus, patruusque fuisset.

Satira VII.

IN MALEDICOS ET INHUMANOS

Proscripti Regis Rupili pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor

Omnibus et lippis notum et tonsoribus esse
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas;
Durus homo, atque odio qui posset vincere Regem,
Confidens, tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis præcurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
Convenit (hoc etenim sunt omnes jure molesti,
Quo fortes, quibus adversum bellum incidit: inter
Hectora Priamiden, animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors,
Non aliam ob causam nisi quod virtus in utroque
Summa fuit; duo si discordia vexet inertes,
Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior, ultro
Muneribus missis): Bruto prætore tenente
Ditem Asiam, Rupili et Persi par pugnat, uti non
Compositum melius cum Bitho Bacchius. In jus
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu: laudat Brutum laudatque cohortem;
Solem Asiæ Brutum appellat, stellasque salubres
Appellat comites, excepto Rege; canem illum,
Invisum agricolis sidus, venisse: ruebat,
Flumen ut hibernum, fertur quo rara securis.
Tum Prænestinus salso multoque fluenti
Expressa arbusto regerit convicia, durus
Vindemiator et invictus, cui sæpe viator
Cessisset, magna compellans voce cucullum.
At Græcus, postquam est Italo perfusus aceto,
Persius exclamat: *Per magnos, Brute, Deos te*
Oro, qui reges consuesti tollere; cur non
Hunc Regem jugulas? operum hoc, mihi crede, tuorum est

Satira VIII.

IN SUPERSTITIOSOS ET VENEFICAS.

Olim truncus eram ficulnus, inutile lignum,
Quum faber, incertus scamnum faceretne Priapum,
Maluit esse Deum. Deus inde ego, furum aviumque
Maxima formido: nam fures dextra coërcet.
Ast importunas volucres in vertice arundo
Terret fixa, vetatque novis considere in hortis.
Huc prius angustis ejecta cadavera cellis
Conservus vili portanda locabat in arca.
Hoc miseræ plebi stabat commune sepulcrum,
Pantolabo scurræ Nomentanoque nepoti.
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat; heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus, atque
Aggere in aprico spatiari, qua modo tristes
Albis informem spectabant ossibus agrum,
Quum mihi non tantum furesque feræque, suetæ
Hunc vexare locum, curæ sunt atque labori,
Quantum carminibus quæ versant atque venenis
Humanos animos. Has nullo perdere possum
Nec prohibere modo, simul ac vaga Luna decorum
Protulit os, quin ossa legant herbasque nocentes
Vidi egomet nigra succinctam vadere palla
Canidiam, pedibus nudis, passoque capillo,
Cum Sagana majore ululantem. Pallor utrasque
Fecerat horrendas adspectu. Scalpere terram
Unguibus, et pullam divellere mordicus agnam
Cœperunt; cruor in fossam confusus, ut inde
Manes elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea; major
Lanea, quæ pœnis compesceret inferiorem.
Cerea suppliciter stabat, servilibus ut quæ

Jam peritura modis. Hecaten vocat altera, sævam
Altera Tisiphonen : serpentes atque videres
Infernas errare canes, lunamque rubentem,
Ne foret his testis, post magna latere sepulcra.
Singula quid memorem ? quo pacto alterna loquentes
Umbræ cum Sagana resonarent triste et acutum ?
Utque lupi barbam variæ cum dente colubræ
Abdiderint furtim terris, et imagine cerea
Largior arserit ignis, et ut non testis inultus
Horruerim voces Furiarum et facta duarum ?—

Satira IX.

IN IMPUDENTES ET INEPTOS PARASITASTROS.

Ibam forte Via Sacra, sicut meus est mos,
Nescio quid meditans nugarum, totus in illis :
Accurrit quidam notus mihi nomine tantum,
Arreptaque manu, *Quid agis, dulcissime rerum ?*
Suaviter, ut nunc est, inquam, *et cupio omnia quæ vis.*
Quum assectaretur, *Num quid vis ?* occupo : at ille,
Noris nos, inquit ; *docti sumus.* Hic ego, *Pluris*
Hoc, inquam, *mihi eris.* Misere discedere quærens,
Ire modo ocius, interdum consistere, in aurem
Dicere nescio quid puero ; quum sudor ad imos
Manaret talos. O te, Bolane, cerebri
Felicem ! aiebam tacitus ; quum quidlibet ille
Garriret, vicos, urbem laudaret. Ut illi
Nil respondebam, *Misere cupis*, inquit, *abire*,
Jamdudum video, sed nil agis, usque tenebo.
Persequar. Hinc quo nunc iter est tibi ?—Nil opus est te
Circumagi ; quendam volo visere non tibi notum ;
Trans Tiberim longe cubat is, prope Cæsaris hortos.—
Nil habeo quod agam, et non sum piger ; usque sequar te.—
Demitto auriculas ut iniquæ mentis asellus,

Quum gravius dorso subiit onus. Incipit ille:
Si bene me novi, non Viscum pluris amicum,
Non Varium facies; nam quis me scribere plures
Aut citius possit versus? quis membra movere
Mollius? invideat quod et Hermogenes, ego canto.
Interpellandi locus hic erat.—*Est tibi mater?*
Cognati, queis te salvo est opus?—Haud mihi quisquam.
Omnes composui.—Felices! Nunc ego resto;
Confice, namque instat fatum mihi triste, Sabella
Quod puero cecinit (mota divina anus urna:)
"*Hunc neque dira venena nec hosticus auferet ensis,*
Nec laterum dolor, aut tussis, nec tarda podagra;
Garrulus hunc quando consumet cunque; loquaces,
Si sapiat, vitet, simul atque adoleverit ætas."
Ventum erat ad Vestæ, quarta jam parte diei
Præterita, et casu tunc respondere vadato
Debebat; quod ni fecisset, perdere litem.
Si me amas, inquit, *paulum hic ades.—Inteream, si*
Aut valeo stare, aut novi civilia jura;
Et propero quo scis.—Dubius sum quid faciam, inquit;
Tene relinquam an rem.—Me, sodes.—Non faciam, ille,
Et præcedere cœpit. Ego, ut contendere durum est
Cum victore, sequor.—*Mœcenas quomodo tecum?*
Hic repetit.—*Paucorum hominum et mentis bene sanæ;*
Nemo dexterius fortuna est usus.—Haberes
Magnum adjutorem, posset qui ferre secundas,
Hunc hominem velles si tradere; dispeream, ni
Summosses omnes.—Non isto vivitur illic,
Quo tu rere, modo; domus hac nec purior ulla est,
Nec magis his aliena malis; nil mi officit inquam,
Ditior hic aut est quia doctior; est locus uni-
Cuique suus.—Magnum narras, vix credibile.—Atqui
Sic habet.—Accendis, quare cupiam magis illi
Proximus esse.—Velis tantummodo; quæ tua virtus,
Expugnabis; et est qui vinci possit, eoque

Difficiles aditus primos habet.—Haud mihi deero;
Muneribus servos corrumpam; non, hodie si
Exclusus fuero, desistam; tempora quæram,
Occurram in triviis, deducam. Nil sine magno
Vita labore dedit mortalibus.—Hæc dum agit, ecce,
Fuscus Aristius occurrit, mihi carus et illum
Qui pulchre nosset. Consistimus. Unde venis? et,
Quo tendis? rogat et respondet. Vellere cœpi,
Et prensare manu lentissima brachia, nutans,
Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare. Meum jecur urere bilis.
Certe nescio quid secreto velle loqui te
Aiebas mecum.—Memini bene, sed meliore
Tempore dicam; hodie tricesima sabbata; vin' tu
Curtis Judæis oppedere?—Nulla mihi, inquam,
Relligio est.—At mi; sum paulo infirmior, unus
Multorum; ignosces, alias loquar.—Hunccine solem
Tam nigrum surrexe mihi! Fugit improbus ac me
Sub cultro linquit. Casu venit obvius illi
Adversarius, et, *Quo tu turpissime?* magna
Inclamat voce, et, *Licet antestari?* Ego vero
Appono auriculam. Rapit in jus. Clamor utrinque,
Undique concursus. Sic me servavit Apollo.

Satira X.

IN INEPTOS LUCILII FAUTORES.

* *
*

Lucili, quam sis mendosus, teste Catone,
Defensore tuo, pervincam, qui male factos
Emendare parat versus. Hoc lenius ille,
Est quo vir melior, longe subtilior illo,
Qui multum puer et loris et funibus udis
Exhortatus, ut esset opem qui ferre poëtis

Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut redeam illuc.
Nempe incomposito dixi pede currere versus
Lucili. Quis tam Lucili fautor inepte est,
Ut non hoc fateatur? At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.
Nec tamen hoc tribuens dederim quoque cetera; nam sic
Et Laberi mimos ut pulchra poëmata mirer.
Ergo non satis est risu diducere rictum
Auditoris: et est quædam tamen hic quoque virtus:
Est brevitate opus, ut currat sententia, neu se
Impediat verbis lassas onerantibus aures:
Et sermone opus est modo tristi, sæpe jocoso,
Defendente vicem modo rhetoris atque poëtæ,
Interdum urbani, parcentis viribus, atque
Extenuantis eas consulto. Ridiculum acri
Fortius et melius magnas plerumque secat res.
Illi, scripta quibus Comœdia prisca viris est,
Hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes unquam legit, neque simius iste,
Nil præter Calvum et doctus cantare Catullum.—
At magnum fecit, quod verbis Græca Latinis
Miscuit.—O seri studiorum! quine putetis
Difficile et mirum, Rhodio quod Pitholeonti
Contigit?—*At sermo lingua concinnus utraque*
Suavior, ut Chio nota si commixta Falerni est.
Quum versus facias, te ipsum percontor, an et quum
Dura tibi peragenda rei sit causa Petilli,
Scilicet oblitus patriæque patrisque, Latine
Quum Pedius causas exsudet Publicola, atque
Corvinus, patriis intermiscere petita
Verba foris malis, Canusini more bilinguis?
Atqui ego quum Græcos facerem, natus mare citra,
Versiculos, vetuit tali me voce Quirinus,
Post mediam noctem visus, quum somnia vera:

In silvam non ligna feras insanius, ac si
Magnas Græcorum malis implere catervas.
Turgidus Alpinus jugulat dum Memnona, dumque
Defingit Rheni luteum caput, hæc ego ludo,
Quæ neque in ædc sonent certantia judice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes, Davoque Chremeta
Eludente senem, comis garrire libellos,
Unus vivorum, Fundani: Pollio regum
Facta canit pede ter percusso: forte epos acer,
Ut nemo, Varius ducit: molle atque facetum
Virgilio annuerunt gaudentes rure Camenæ.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Hærentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, sæpe ferentem
Plura quidem tollenda relinquendis. Age, quæso,
Tu nihil in magno doctus reprendis Homero?
Nil comis tragici mutat Lucilius Atti?
Non ridet versus Enni gravitate minores,
Quum de se loquitur, non ut majore reprensis?
Quid vetat et nosmet Lucili scripta legentes
Quærere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntes
Mollius, ac si quis, pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos
Ante cibum versus, totidem cœnatus; Etrusci
Quale fuit Cassi rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Ambustum propriis. Fuerit Lucilius, inquam,
Comis et urbanus; fuerit limatior idem,
Quam rudis et Græcis intacti carminis auctor,
Quamque poëtarum seniorum turba; sed ille,
Si foret hoc nostrum fato dilatus in ævum,

Detereret sibi multa, recideret omne, quod ultra
Perfectum traheretur, et in versu faciendo
Sæpe caput scaberet, vivos et roderet ungues.
Sæpe stilum vertas, iterum quæ digna legi sint,
Scripturus; neque, te ut miretur turba, labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis?
Non ego; nam satis est equitem mihi plaudere, ut audax,
Contemtis aliis, explosa Arbuscula dixit.
Men moveat cimex Pantilius? aut cruciet, quod
Vellicet absentem Demetrius? aut quod ineptus
Fannius Hermogenis lædat conviva Tigelli?
Plotius et Varius, Mæcenas Virgiliusque,
Valgius, et probet hæc Octavius optimus, atque
Fuscus, et hæc utinam Viscorum laudet uterque!
Ambitione relegata, te dicere possum,
Pollio, te, Messala, tuo cum fratre, simulque
Vos, Bibule et Servi; simul his te, candide Furni,
Compluresque alios, doctos ego quos et amicos
Prudens prætereo; quibus hæc, sunt qualiacunque
Arridere velim; doliturus, si placeant spe
Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus hæc subscribe libello.

Q. HORATII FLACCI

SERMONUM

LIBER SECUNDUS.

Satira I.

IN QUENDAM, QUI ACTIONEM DE FAMOSIS LIBELLIS HORATIO INTENTABAT.

Horatius.

Sunt quibus in Satira videor nimis acer, et ultra
Legem tendere opus; sine nervis altera, quidquid
Composui, pars esse putat, similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, præscribe.

Trebatius.

Quiescas.

Horatius.

Ne faciam, inquis,
Omnino versus?

Trebatius.

Aio.

Horatius.

Peream male, si non
Optimum erat; verum nequeo dormire.

TREBATIUS.

Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut si tantus amor scribendi te rapit, aude
Cæsaris invicti res dicere, multa laborum
Præmia laturus.

HORATIUS.

Cupidum, pater optime, vires
Deficiunt; neque enim quivis horrentia pilis
Agmina, nec fracta pereuntes cuspide Gallos,
Aut labentis equo describat vulnera Parthi.

TREBATIUS.

Attamen et justum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius.

HORATIUS.

Haud mihi deero,
Quum res ipsa feret. Nisi dextro tempore Flacci
Verba per attentam non ibunt Cæsaris aurem;
Cui male si palpere, recalcitret undique tutus.

TREBATIUS.

Quanto rectius hoc, quam tristi lædere versu
Pantolabum scurram Nomentanumque nepotem!
Quum sibi quisque timet, quamquam est intactus, et odit.

HORATIUS.

Quid faciam? Saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis.
Castor gaudet equis; ovo prognatus eodem
Pugnis; quot capitum vivunt, totidem studiorum
Millia: me pedibus delectat claudere verba,
Lucili ritu, nostrum melioris utroque.

Ille velut fidis arcana sodalibus olim
Credebat libris ; neque, si male cesserat, unquam
Decurrens alio, neque, si bene : quo fit, ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Apulus anceps.
Nam Venusinus arat finem sub utrumque colonus,
Missus ad hoc, pulsis, vetus est ut fama, Sabellis,
Quo ne per vacuum Romano incurreret hostis,
Sive quod Apula gens, seu quod Lucania bellum
Incuteret violenta. Sed hic stilus haud petet ultro
Quemquam animantem ; et me veluti custodiet ensis
Vagina tectus, quem cur destringere coner,
Tutus ab infestis latronibus ? O pater et rex
Jupiter, ut pereat positum robigine telum,
Nec quisquam noceat cupido mihi pacis ! at ille,
Qui me commôrit (melius non tangere, clamo),
Flebit, et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam :
Canidia Albuti, quibus est inimica, venenum ;
Grande malum Turius, si quid se judice certes.
Ut, quo quisque valet, suspectos terreat, utque
Imperet hoc natura potens, sic collige mecum :
Dente lupus, cornu taurus, petit ; unde, nisi intus
Monstratum ? Scævæ vivacem crede nepoti
Matrem : nil faciet sceleris pia dextera (mirum,
Ut neque calce lupus quemquam, neque dente petit bos) ;
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam, seu me tranquilla senectus
Exspectat, seu mors atris circumvolat alis,
Dives, inops, Romæ, seu, fors ita jusserit, exsul,
Quisquis erit vitæ, scribam, color.

TREBATIUS.

O puer, ut sis
Vitalis, metuo, et majorum ne quis amicus
Frigore te feriat.

HORATIUS.

Quid? quum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis; num Lælius, aut qui
Duxit ab oppressa meritum Carthagine nomen,
Ingenio offensi? aut læso doluere Metello,
Famosisque Lupo cooperto versibus? Atqui
Primores populi arripuit, populumque tributim;
Scilicet uni æquus virtuti atque ejus amicis.
Quin ubi se a vulgo et scena in secreta remorant
Virtus Scipiadæ et mitis sapientia Læli,
Nugari cum illo et discincti ludere, donec
Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucili censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quærens illidere dentem
Offendet solido; nisi quid tu, docte Trebati,
Dissentis.

TREBATIUS.

Equidem nihil hinc diffindere possum;
Sed tamen ut monitus caveas, ne forte negoti
Incutiat tibi quid sanctarum inscitia legum:
Si mala condiderit in quem quis carmina, jus est
Judiciumque.

HORATIUS.

Esto, si quis mala; sed bona si quis
Judice condiderit laudatus Cæsare? si quis
Opprobriis dignum laceraverit, integer ipse?

TREBATIUS.

Solventur risu tabulæ, tu missus abibis.

Satira II.

IN VITÆ URBANÆ LUXURIAM ET INEPTIAS.

Quæ virtus, et quanta, boni, sit vivere parvo
(Nec meus hic sermo est, sed quem præcepit Ofellus
Rusticus, abnormis sapiens, crassaque Minerva),
Discite, non inter lances mensasque nitentes,
Quum stupet insanis acies fulgoribus, et quum
Acclinis falsis animus meliora recusat;
Verum hic impransi mecum disquirite.—*Cur hoc?*
Dicam, si potero. Male verum examinat omnis
Corruptus judex.
Leporem sectatus, equove
Lassus ab indomito, vel, si Romana fatigat
Militia assuetum græcari, seu pila velox,
Molliter austerum studio fallente laborem,
Seu te discus agit, pete cedentem aëra disco:
Quum labor extuderit fastidia, siccus, inanis,
Sperne cibum vilem; nisi Hymettia mella Falerno
Ne biberis diluta. Foris est promus, et atrum
Defendens pisces hiemat mare; cum sale panis
Latrantem stomachum bene leniet. Unde putas, aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quære
Sudando: pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina juvare lagois.
Vix tamen eripiam, posito pavone, velis quin
Hoc potius, quam gallina, tergere palatum,
Corruptus vanis rerum, quia veneat auro
Rara avis, et picta pandat spectacula cauda;
Tanquam ad rem attineat quidquam. Num vesceris ista,
Quam laudas, pluma? cocto num adest honor idem?
Carne tamen quamvis distat nihil, hac magis illam
Imparibus formis deceptum te petere! Esto:
Unde datum sentis, lupus hic Tiberinus an alto

Captus hiet, pontesne inter jactatus an amnis
Ostia sub Tusci? laudas insane trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video: quo pertinet ergo
Proceros odisse lupos? quia scilicet illis
Majorem natura modum dedit, his breve pondus.
Jejunus raro stomachus vulgaria temnit.
Porrectum magno magnum spectare catino
Vellem, ait Harpyiis gula digna rapacibus: at vos,
Præsentes Austri, coquite horum opsonia. Quamquam
Putet aper rhombusque recens, mala copia quando
Ægrum sollicitat stomachum, quum rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pauperies epulis regum: nam vilibus ovis
Nigrisque est oleis hodie locus Haud ita pridem
Galloni præconis erat acipensere mensa
Infamis. Quid? tum rhombos minus æquora alebant?
Tutus erat rhombus, tutoque ciconia nido,
Donec vos auctor docuit prætorius. Ergo
Si quis nunc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit, Ofello
Judice; nam frustra vitium vitaveris illud,
Si te alio pravum detorseris. Avidienus,
Cui Canis ex vero ductum cognomen adhæret,
Quinquennes oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum, et
Cujus odorem olei nequeas perferre (licebit
Ille repotia, natales, aliosve dierum
Festos albatus celebret), cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur? et horum
Utrum imitabitur? Hac urget lupus, hac canis, aiunt
Mundus erit, qui non offendat sordidus, atque
In neutram partem cultus miser. Hic neque servis,

Albuti senis exemplo, dum munia didit,
Sævus erit ; nec sic ut simplex Nævius unctam
Convivis præbebit aquam ; vitium hoc quoque magnum
Accipe nunc, victus tenuis quæ quantaque secum
Afferat. Inprimis valeas bene : nam, variæ res
Ut noceant homini, credas, memor illius escæ,
Quæ simplex olim tibi sederit : at simul assis
Miscueris elixa, simul conchylia turdis,
Dulcia se in bilem vertent, stomachoque tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Cœna desurgat dubia ? Quin corpus onustum
Hesternis vitiis animum quoque prægravat una,
Atque affigit humo divinæ particulam auræ.
Alter, ubi dicto citius curata sopori
Membra dedit, vegetus præscripta ad munia surgit
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus ; ubique
Accedent anni, tractari mollius ætas
Imbecilla volet. Tibi quidnam accedet ad istam,
Quam puer et validus præsumis, mollitiem, seu
Dura valetudo inciderit seu tarda senectus ?
Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat, sed, credo, hac mente, quod hospes
Tardius adveniens vitiatum commodius, quam
Integrum edax dominus consumeret. Hos utinam inter
Heroas natum tellus me prima tulisset !
Das aliquid famæ, quæ carmine gratior aurem
Occupat humanam ? grandes rhombi patinæque
Grande ferunt una cum damno dedecus : adde
Iratum patruum, vicinos, te tibi iniquum,
Et frustra mortis cupidum, quum deerit egenti
As, laquei pretium. *Jure*, inquit, *Trausius istis*
Jurgatur verbis ; ego vectigalia magna
Divitiasque habeo tribus amplas regibus. Ergo,

Quod superat, non est melius quo insumere possis ?
Cur eget indignus quisquam, te divite ? quare
Templa ruunt antiqua Deum ? cur, improbe, caræ
Non aliquid patriæ tanto emetiris acervo ?
Uni nimirum tibi recte semper erunt res !
O magnus posthac inimicis risus ! Uterne
Ad casus dubios fidet sibi certius ? hic, qui
Pluribus assuerit mentem corpusque superbum,
An qui, contentus parvo metuensque futuri,
In pace, ut sapiens, aptarit idonea bello ?
Quo magis his credas, puer hunc ego parvus Ofellum
Integris opibus novi non latius usum,
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
Non ego, narrantem, *temere edi luce profesta*
Quidquam præter olus fumosæ cum pede pernæ.
Ac mihi seu longum post tempus venerat hospes,
Sive operum vacuo gratus conviva per imbrem
Vicinus, bene erat, non piscibus urbe petitis,
Sed pullo atque hædo : tum pensilis uva secundas
Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat, culpa potare magistra :
Ac venerata Ceres, ita culmo surgeret alto,
Explicuit vino contractæ seria frontis.
Sæviat atque novos moveat fortuna tumultus ;
Quantum hinc imminuet ? quanto aut ego parcius, aut vos,
O pueri, nituistis, ut huc novus incola venit ?
Nam propriæ telluris herum natura neque illum,
Nec me, nec quemquam statuit : nos expulit ille ;
Illum aut nequities aut vafri inscitia juris,
Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofelli
Dictus, erit nulli proprius, sed cedit in usum
Nunc mihi, nunc alii. Quocirca vivite fortes,
Fortia ue adversis opponite pectora rebus.

Satira III.

OMNES INSANIRE, ETIAM IPSOS STOICOS, DUM HOC DOCENT.

Damasippus.

Sic raro scribis, ut toto non quater anno
Membranam poscas, scriptorum quæque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? Ab ipsis
Saturnalibus huc fugisti. Sobrius ergo
Dic aliquid dignum promissis: incipe. Nil est.
Culpantur frustra calami, immeritusque laborat
Iratis natus paries Dis atque poëtis.
Atqui vultus erat multa et præclara minantis,
Si vacuum tepido cepisset villula tecto.
Quorsum pertinuit stipare Platona Menandro,
Eupolin, Archilochum, comites educere tantos?
Invidiam placare paras, virtute relicta?
Contemnere, miser. Vitanda est improba Siren
Desidia; aut quidquid vita meliore parasti,
Ponendum æquo animo.

Horatius.

Di te, Damasippe, Deæque
Verum ob consilium donent tonsore. Sed unde
Tam bene me nosti?

Damasippus.

Postquam omnis res mea Janum
Ad medium fracta est, aliena negotia curo,
Excussus propriis. Olim nam quærere amabam,
Quo vafer ille pedes lavisset Sisyphus ære,
Quid sculptum infabre, quid fusum durius esset:
Callidus huic signo ponebam millia centum:

Hortos egregiasque domos mercarier unus
Cum lucro noram; unde frequentia Mercuriale
Imposuere mihi cognomen compita.

HORATIUS.

Novi,
Et miror morbi purgatum te illius.

DAMASIPPUS.

Atqui
Emovit veterem mire novus, ut solet, in cor
Trajecto lateris miseri capitisve dolore,
Ut lethargicus hic, quum fit pugil, et medicum urget.

HORATIUS.

Dum ne quid simile huic, esto ut libet.

DAMASIPPUS.

O bone, ne te
Frustrere; insanis et tu stultique prope omnes,
Si quid Stertinius veri crepat; unde ego mira
Descripsi docilis præcepta hæc, tempore quo me
Solatus jussit sapientem pascere barbam,
Atque a Fabricio non tristem ponte reverti.
Nam male re gesta quum vellem mittere operto
Me capite in flumen, dexter stetit, et, Cave faxis
Te quidquam indignum: pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi.
Primum nam inquiram, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia, et quemcunque inscitia veri
Cæcum agit, insanum Chrysippi porticus et grex
Autumat. Hæc populos, hæc magnos formula reges,
Excepto sapiente, tenet. Nunc accipe, quare
Desipiant omnes æque ac tu, qui tibi nomen

Insano posuere. Velut silvis, ubi passim
Palantes error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit; unus utrisque
Error, sed variis illudit partibus; hoc te
Crede modo insanum; nihilo ut sapientior ille,
Qui te deridet, caudam trahat. Est genus unum
Stultitiæ nihilum metuenda timentis, ut ignes,
Ut rupes, fluviosque in campo obstare queratur:
Alterum et huic varum et nihilo sapientius, ignes
Per medios fluviosque ruentis; clamet amica
Mater, honesta soror cum cognatis, pater, uxor:
Hic fossa est ingens, hic rupes maxima, serva!
Non magis audierit, quam Fufius ebrius olim,
Quum Ilionam edormit, Catienis mille ducentis,
Mater, te appello, clamantibus. Huic ego vulgus
Errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo:
Integer est mentis Damasippi creditor? esto.
Accipe quod nunquam reddas mihi, si tibi dicam,
Tune insanus eris, si acceperis? an magis excors,
Rejecta præda, quam præsens Mercurius fert?
Scribe decem a Nerio; non est satis: adde Cicutæ
Nodosi tabulas centum; mille adde catenas:
Effugiet tamen hæc sceleratus vincula Proteus.
Quum rapies in jus malis ridentem alienis,
Fiet aper, modo avis, modo saxum, et, quum volet, arbor
Si male rem gerere insani, contra bene sani est,
Putidius multo cerebrum est, mihi crede, Perilli,
Dictantis, quod tu nunquam rescribere possis.
Audire atque togam jubeo componere, quisquis
Ambitione mala aut argenti pallet amore;
Quisquis luxuria tristique superstitione
Aut alio mentis morbo calet; huc propius me,
Dum doceo insanire omnes, vos ordine adite.
Danda est ellebori multo pars maxima avaris:

Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberi summam incidere sepulcro :
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria, atque epulum arbitrio Arri,
Frumenti quantum metit Africa. *Sive ego prave,*
Seu recte hoc volui, ne sis patruus mihi. Credo
Hoc Staberi prudentem animum vidisse. Quid ergo
Sensit, quum summam patrimoni insculpere saxo
Heredes voluit ? Quoad vixit, credidit ingens
Pauperiem vitium, et cavit nihil acrius ; ut, si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior. Omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent ; quas qui construxerit, ille
Clarus erit, fortis, justus. Sapiensne ? Etiam, et rex,
Et quidquid volet. Hoc, veluti virtute paratum,
Speravit magnæ laudi fore. Quid simile isti
Græcus Aristippus ? qui servos projicere aurum
In media jussit Libya, quia tardius irent
Propter onus segnes. Uter est insanior horum ?
Nil agit exemplum, litem quod lite resolvit.
Si quis emat citharas, emtas comportet in unum,
Nec studio citharæ nec Musæ deditus ulli ;
Si scalpra et formas non sutor ; nautica vela
Aversus mercaturis ; delirus et amens
Undique dicatur merito. Qui discrepat istis,
Qui nummos aurumque recondit, nescius uti
Compositis, metuensque velut contingere sacrum ?
Si quis ad ingentem frumenti semper acervum
Porrectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius foliis parcus vescatur amaris ;
Si positis intus Chii veterisque Falerni
Mille cadis, nihil est, tercentum millibus, acre
Potet acetum ; age, si et stramentis incubet, unde-

Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulæ, putrescat in arca:
Nimirum insanus paucis videatur, eo quod
Maxima pars hominum morbo jactatur eodem.
Filius aut etiam hæc libertus ut ebibat heres,
Dis inimice senex, custodis? ne tibi desit?
Quantulum enim summæ curtabit quisque dierum,
Ungere si caules oleo meliore, caputque
Cœperis impexa fœdum porrigine? Quare,
Si quidvis satis est, perjuras, surripis, aufers
Undique? tun sanus? Populum si cædere saxis
Incipias, servosve tuo quos ære pararis,
Insanum te omnes pueri clamentque puellæ:
Quum laqueo uxorem interimis, matremque veneno,
Incolumi capite es? Quid enim? Neque tu hoc facis Argis,
Nec ferro, ut demens genitricem occidit Orestes.
An tu reris eum occisa insanisse parente,
Ac non ante malis dementem actum Furiis, quam
In matris jugulo ferrum tepefecit acutum?
Quin, ex quo habitus male tutæ mentis Orestes,
Nil sane fecit, quod tu reprendere possis:
Non Pyladen ferro violare aususve sororem est
Electram; tantum maledicit utrique, vocando
Hanc Furiam, hunc aliud, jussit quod splendida bilis.
Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus
Campana solitus trulla, vappamque profestis,
Quondam lethargo grandi est oppressus, ut heres
Jam circum loculos et claves lætus ovansque
Curreret. Hunc medicus multum celer atque fidelis
Excitat hoc pacto: mensam poni jubet, atque
Effundi saccos nummorum, accedere plures
Ad numerandum: hominem sic erigit; addit et illud:
Ni tua custodis, avidus jam hæc auferet heres.
Mori vivo?—Ut vivas igitur, vigila: hoc age: *Quid vis?*—

Deficient inopem venæ te, ni cibus atque
Ingenua accedit stomacho fultura ruenti.
Tu cessas? agedum, sume hoc ptisanarium oryzæ.
Quanti emtæ? — Parvo. — *Quanti ergo?* — Octussibus. — *Eheu!*
Quid refert, morbo, an furtis percamque rapinis?
Quisnam igitur sanus? — Qui non stultus. — Quid avarus? —
Stultus et insanus. — Quid? si quis non sit avarus,
Continuo sanus? — Minime. — Cur, Stoice? — Dicam.
Non est cardiacus, Craterum divisse putato,
Hic æger: recte est igitur surgetque? Negabit,
Quod latus aut renes morbo tentantur acuto.
Non est perjurus neque sordidus; immolet æquis
Hic porcum Laribus: verum ambitiosus et audax;
Naviget Anticyram. Quid enim differt, barathrone
Dones quidquid habes, an nunquam utare paratis?
Servius Oppidius Canusi duo prædia, dives
Antiquo censu, gnatis divisse duobus
Fertur, et hæc moriens pueris dixisse vocatis
Ad lectum: *Postquam te talos, Aule, nucesque*
Ferre sinu laxo, donare et ludere vidi,
Te, Tiberi, numerare, cavis abscondere tristem;
Extimui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutam.
Quare per Divos oratus uterque Penates,
Tu cave ne minuas, tu, ne majus facias id,
Quod satis esse putat pater, et natura coercet.
Præterea ne vos titillet gloria, jure-
Jurando obstringam ambo: uter Ædilis fuerit ve
Vestrum Prætor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
Latus ut in circo spatiere, et aëneus ut stes,
Nudus agris, nudus nummis, insane, paternis?
Scilicet ut plausus, quos fert Agrippa, feras tu,
Astuta ingenuum vulpes imitata leonem?

Ne quis humasse velit Ajacem, Atrida, vetas cur?—
Rex sum.—Nil ultra quæro plebeius.—*Et æquam*
Rem imperito; at, si cui videor non justus, inulto
Dicere, quod sentit, permitto.—Maxime regum,
Di tibi dent capta classem deducere Troja.
Ergo consulere et mox respondere licebit?—
Consule.—Cur Ajax, heros ab Achille secundus,
Putescit, toties servatis clarus Achivis?
Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot juvenes patrio caruere sepulcro?—
Mille ovium insanus morti dedit, inclytum Ulixen
Et Menelaum una mecum se occidere clamans.—
Tu quum pro vitula statuis dulcem Aulide natam
Ante aras, spargisque mola caput, improbe, salsa,
Rectum animi servas? Quorsum? Insanus quid enim Ajax
Fecit, quum stravit ferro pecus? Abstinuit vim
Uxore et gnato: mala multa precatus Atridis,
Non ille aut Teucrum aut ipsum violavit Ulixen.—
Verum ego, ut hærentes adverso litore naves
Eriperem, prudens placavi sanguine Divos.—
Nempe tuo, furiose.—*Meo, sed non furiosus.*—
Qui species alias veris scelerisque tumultu
Permixtas capiet, commotus habebitur; atque
Stultitiane erret, nihilum distabit, an ira.
Ajax quum immeritos occidit, desipit, agnos;
Quum prudens scelus ob titulos admittis inanes,
Stas animo? et purum est vitio tibi, quum tumidum est, cor?
Si quis lectica nitidam gestare amet agnam,
Huic vestem, ut gnatæ paret ancillas, paret aurum,
Rufam aut Pusillam appellet, fortique marito
Destinet uxorem: interdicto huic omne adimat jus
Prætor, et ad sanos abeat tutela propinquos.
Quid? si quis gnatam pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo ibi parva

Stultitia, hic summa est insania : qui sceleratus,
Et furiosus erit ; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.
Nunc age, luxuriam et Nomentanum arripe mecum.
Vincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimoni mille talenta,
Edicit, piscator uti, pomarius, auceps,
Unguentarius ac Tusci turba impia vici,
Cum scurris fartor, cum Velabro omne macellum
Mane domum veniant. Quid tum? Venere frequentes.
Verba facit leno : *Quidquid mihi, quidquid et horum*
Cuique domi est, id crede tuum et vel nunc pete, vel cras.
Accipe, quid contra juvenis responderit æquus :
In nive Lucana dormis ocreatus, ut aprum
Cœnem ego ; tu pisces hiberno ex æquore vellis ;
Segnis ego, indignus qui tantum possideam : aufer :
Sume tibi decies : tibi tantundem ; tibi triplex.
Filius Æsopi detractam ex aure Metellæ,
Scilicet ut decies solidum obsorberet, aceto
Diluit insignem baccam ; qui sanior, ac si
Illud idem in rapidum flumen jaceretve cloacam ?
Quinti progenies Arri, par nobile fratrum,
Nequitia et nugis, pravorum et amore gemellum,
Luscinias soliti impenso prandere coëmtas.
Quorsum abeant ? Sani ut creta, an carbone notandi ?
Ædificare casas, plostello adjungere mures,
Ludere par impar, equitare in arundine longa,
Si quem delectet barbatum, amentia verset.
Si puerilius his ratio esse evincet amare,
Nec quidquam differre, utrumne in pulvere, trimus
Quale prius, ludas opus, an meretricis amore
Sollicitus plores : quæro, faciasne quod olim
Mutatus Polemon ? ponas insignia morbi,
Fasciolas, cubital, focalia, potus ut ille
Dicitur ex collo furtim carpsisse coronas,

Postquam est impransi correptus voce magistri?
Porrigis irato puero quum poma, recusat:
Sume, Catelle: negat; si non des, optat. Amator
Exclusus qui distat, agit ubi secum, eat, an non,
Quo rediturus erat non arcessitus, et hæret
Invisis foribus? *Ne nunc, quum me vocat ultro,*
Accedam? an potius mediter finire dolores?
Exclusit, revocat: redeam? Non, si obsecret. Ecce
Servus, non paullo sapientior: *O here, quæ res*
Nec modum habet neque consilium, ratione modoque
Tractari non vult. In amore hæc sunt mala; bellum,
Pax rursum. Hæc si quis tempestatis prope ritu
Mobilia, et cæca fluitantia sorte, laboret
Reddere certa sibi, nihilo plus explicet, ac si
Insanire paret certa ratione modoque
Quid? quum Picenis excerpens semina pomis
Gaudes, si camaram percusti forte, penes te es?
Quid? quum balba feris annoso verba palato,
Ædificante casas qui sanior? Adde cruorem
Stultitiæ, atque ignem gladio scrutare modo, inquam.
Hellade percussa, Marius quum præcipitat se,
Cerritus fuit? an commotæ crimine mentis
Absolves hominem, et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus?
Libertinus erat, qui circum compita siccus
Lautis mane senex manibus currebat, et, *Unum*
(Quid tam magnum? addens), *unum me surpite morti,*
Dis etenim facile est, orabat; sanus utrisque
Auribus atque oculis; mentem, nisi litigiosus,
Exciperet dominus, quum venderet. Hoc quoque vulgus
Chrysippus ponit fecunda in gente Meneni.
Jupiter, ingentes qui das adimisque dolores,
Mater ait pueri menses jam quinque cubantis,
Frigida si puerum quartana reliquerit, illo
Mane die, quo tu indicis jejunia, nudus

In Tiberi stabit. Casus medicusve levarit
Ægrum ex præcipiti, mater delira necabit
In gelida fixum ripa, febrimque reducet.
Quone malo mentem concussa? timore Deorum.
Hæc mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet, atque
Respicere ignoto discet pendentia tergo.

HORATIUS.

Stoice, post damnum sic vendas omnia pluris:
Qua me stultitia, quoniam non est genus unum,
Insanire putas? ego nam videor mihi sanus.

DAMASIPPUS.

Quid? caput abscissum manibus quum portat Agaue
Gnati infelicis, sibi tum furiosa videtur?

HORATIUS.

Stultum me fateor, liceat concedere veris,
Atque etiam insanum: tantum hoc edissere, quo me
Ægrotare putes animi vitio?

DAMASIPPUS.

Accipe: primum
Ædificas, hoc est, longos imitaris, ab imo
Ad summum totus moduli bipedalis; et idem
Corpore majorem rides Turbonis in armis
Spiritum et incessum: qui ridiculus minus illo?
An quodcunque facit Mæcenas, te quoque verum est,
Tantum dissimilem et tanto certare minorem?
Absentis ranæ pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ingens
Bellua cognatos eliserit. Illa rogare,
Quantane? num tantum, sufflans se, magna fuisset?—

Major dimidio.—Num tanto?—Quum magis atque
Se magis inflaret; *Non, si te ruperis,* inquit,
Par eris. Hæc a te non multum abludit imago.
Adde poëmata nunc, hoc est, oleum adde camino;
Quæ si quis sanus fecit, sanus facis et tu.
Non dico horrendam rabiem.

HORATIUS.

Jam desine.

DAMASIPPUS.

Cultum
Majorem censu.

HORATIUS.

Teneas, Damasippe, tuis te.
O major tandem parcas, insane, minori.

SATIRA IV.

LEVES CATILLONES EPICUREÆ SECTÆ DERIDET.

HORATIUS.

Unde et quo Catius?

CATIUS.

Non est mihi tempus aventi
Ponere signa novis præceptis, qualia vincant
Pythagoran Anytique reum doctumque Platona.

HORATIUS.

Peccatum fateor, quum te sic tempore lævo
Interpellarim: sed des veniam bonus, oro.
Quod si interciderit tibi nunc aliquid, repetes mox,
Sive est naturæ hoc, sive artis, mirus utroque.

CATIUS.

Quin id erat curæ, quo pacto cuncta tenerem,
Utpote res tenues, tenui sermone peractas.

HORATIUS.

Ede hominis nomen; simul et, Romanus an hospes.

CATIUS.

Ipsa memor præcepta canam, celabitur auctor.
Longa quibus facies ovis erit, illa memento
Ut succi melioris et ut magis alma rotundis
Ponere; namque marem cohibent callosa vitellum.
Caule suburbano, qui siccis crevit in agris,
Dulcior; irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam musto mersare Falerno;
Hoc teneram faciet.
Pratensibus optima fungis
Natura est; aliis male creditur
Ille salubres
Æstates peraget, qui nigris prandia moris
Finiet, ante gravem quæ legerit arbore solem.
Aufidius forti miscebat mella Falerno,
Mendose, quoniam vacuis committere venis
Nil nisi lene decet; leni præcordia mulso
Prolueris melius.
Si dura morabitur alvus,
Mitulus et viles pellent obstantia conchæ,
Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunæ;
Sed non omne mare est generosæ fertile testæ.
Murice Baiano melior Lucrina peloris;
Ostrea Circeiis, Miseno oriuntur echini;
Pectinibus patulis jactat se molle Tarentum

Nec sibi cœnarum quivis temere arroget artem,
Non prius exacta tenui ratione saporum.
Nec satis est cara pisces averrere mensa,
Ignarum quibus est jus aptius, et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvet aper lances carnem vitantis inertem ;
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea summittit capreas non semper edules.
Fecundæ leporis sapiens sectabitur armos.
Piscibus atque avibus quæ natura et foret ætas,
Ante meum nulli patuit quæsita palatum.
Sunt quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam ;
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces securus olivo.
Massica si cœlo suppones vina sereno,
Nocturna, si quid crassi est, tenuabitur aura,
Et decedet odor nervis inimicus ; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet fæce Falerna
Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea ; nam lactuca innatat acri
Post vinum stomacho ; perna magis ac magis hillis
Flagitat immorsus refici : quin omnia malit,
Quæcunque immundis fervent allata popinis.
Est operæ pretium duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit
Non alia quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis,
Corycioque croco sparsum stetit, insuper addes
Pressa Venafranæ quod bacca remisit olivæ.

Picenis cedunt pomis Tiburtia succo ;
Nam facie præstant. Venucula convenit ollis,
Rectius Albanam fumo duraveris uvam.
Hanc ego cum malis, ego fæcem primus et allec,
Primus et invenior piper album, cum sale nigro
Incretum, puris circumposuisse catillis.
Immane est vitium dare millia terna macello,
Angustoque vagos pisces urgere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurit,
Sive gravis veteri crateræ limus adhæsit.
Vilibus in scopis, in mappis, in scobe, quantus
Consistit sumtus ? neglectis, flagitium ingens.
Ten lapides varios lutulenta radere palma,
Et Tyrias dare circum illota toralia vestes,
Oblitum, quanto curam sumtumque minorem
Hæc habeant, tanto reprendi justius illis,
Quæ nisi divitibus nequeant contingere mensis ?

HORATIUS.

Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocunque, memento.
Nam quamvis memori referas mihi pectore cuncta,
Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis ; quem tu vidisse beatus
Non magni pendis, quia contigit ; at mihi cura
Non mediocris inest, fontes ut adire remotos,
Atque haurire queam vitæ præcepta beatæ.

SATIRA V.

IN CAPTATORES ET HEREDIPETAS.

ULYSSES.

Hoc quoque, Tiresia, præter narrata petenti
Responde, quibus amissas reparare queam res
Artibus atque modis. Quid rides ?

TIRESIAS.

Jamne doloso
Non satis est Ithacam revehi, patriosque penates
Adspicere ?

ULYSSES.

O nulli quidquam mentite, vides ut
Nudus inopsque domum redeam, te vate, neque illic
Aut apotheca procis intacta est, aut pecus. Atqui
Et genus et virtus, nisi cum re, vilior alga est.

TIRESIAS.

Quando pauperiem, missis ambagibus, horres,
Accipe, qua ratione queas ditescere. Turdus
Sive aliud privum dabitur tibi, devolet illuc,
Res ubi magna nitet, domino sene ; dulcia poma,
Et quoscunque feret cultus tibi fundus honores.
Ante Larem gustet venerabilior Lare dives ;
Qui quamvis perjurus erit, sine gente, cruentus
Sanguine fraterno, fugitivus ; ne tamen illi
Tu comes exterior, si postulet, ire recuses.

ULYSSES.

Utne tegam spurco Damæ latus ? haud ita Trojæ
Me gessi, certans semper melioribus.

TIRESIAS.

Ergo
Pauper eris.

ULYSSES.

Fortem hoc animum tolerare jubebo ;
Et quondam majora tuli. Tu protinus, unde
Divitias ærisque ruam, dic, augur, acervos.

TIRESIAS.

Dixi equidem et dico. Captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem præroso fugerit hamo,
Aut spem deponas, aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gnatis, improbus, ultro
Qui meliorem audax vocet in jus, illius esto
Defensor: fama civem causaque priorem
Sperne, domi si gnatus erit fecundave conjux.
Quinte, puta, *aut Publi* (gaudent prænomine molles
Auriculæ) *tibi me virtus tua fecit amicum;*
Jus anceps novi, causas defendere possum;
Eripiet quivis oculos citius mihi, quam te
Contemtum cassa nuce pauperet: hæc mea cura est,
Ne quid tu perdas, neu sis jocus. Ire domum atque
Pelliculam curare jube: fi cognitor ipse.
Persta atque obdura, seu rubra Canicula findet
Infantes statuas, seu pingui tentus omaso
Furius hibernas cana nive conspuet Alpes.
Nonne vides, aliquis cubito stantem prope tangens
Inquiet, *ut patiens, ut amicis aptus, ut acer?*
Plures annabunt thunni, et cetaria crescent.
Si cui præterea validus male filius in re
Præclara sublatus aletur; ne manifestum
Cœlibis obsequium nudet te, leniter in spem
Arrepe officiosus, ut et scribare secundus
Heres, et, si quis casus puerum egerit Orco,
In vacuum venias: perraro hæc alea fallit.
Qui testamentum tradet tibi cunque legendum.
Abnuere et tabulas a te removere memento.
Sic tamen ut limis rapias, quid prima secundo
Cera velit versu; solus multisne coheres,
Veloci percurre oculo. Plerumque recoctus

Scriba ex Quinqueviro corvum deludet hiantem,
Captatorque dabit risus Nasica Corano.

ULYSSES.

Num furis? an prudens ludis me, obscura canendo?

TIRESIAS.

O Laërtiade, quidquid dicam, aut erit aut non:
Divinare etenim magnus mihi donat Apollo.

ULYSSES.

Quid tamen ista velit sibi fabula, si licet, ede.

TIRESIAS.

Tempore quo juvenis Parthis horrendus, ab alto
Demissum genus Ænea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicæ, metuentis reddere soldum.
Tum gener hoc faciet; tabulas socero dabit atque
Ut legat orabit. Multum Nasica negatas
Accipiet tandem, et tacitus leget, invenietque
Nil sibi legatum præter plorare suisque.
Illud ad hæc jubeo; mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens.
Me sene, quod dicam, factum est. Anus improba Thebis
Ex testamento sic est elata: cadaver
Unctum oleo largo nudis humeris tulit heres:
Scilicet elabi si posset mortua: credo,
Quod nimium institerat viventi. Cautus adito,
Neu desis operæ neve immoderatus abundes.
Difficilem et morosum offendes garrulus: ultro
Non etiam sileas. Davus sis comicus; atque
Stes capite obstipo, multum similis metuenti.
Obsequio grassare: mone, si increbuit aura.

Cautus uti velet carum caput: extrahe turbæ
Oppositis humeris: aurem substringe loquaci.
Importunus amat laudari? donec, Ohe jam!
Ad cœlum manibus sublatis dixerit, urge, et
Crescentem tumidis infla sermonibus utrem.
Quum te servitio longo curaque levarit,
Et certum vigilans, *Quartæ esto partis Ulixes*,
Audieris, *heres: Ergo nunc Dama sodalis*
Nusquam est? unde mihi tam fortem tamque fidelem?
Sparge subinde, et, si paulum potes illacrimare. Est
Gaudia prodentem vultum celare. Sepulcrum
Permissum arbitrio sine sordibus exstrue: funus
Egregie factum laudet vicinia. Si quis
Forte coheredum senior male tussiet, huic tu
Dic, ex parte tua, seu fundi sive domus sit
Emtor, gaudentem nummo te addicere. Sed me
Imperiosa trahit Proserpina: vive, valeque.

Satira VI.

HORATII VOTUM.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi, et tecto vicinus jugis aquæ fons,
Et paulum silvæ super his foret. Auctius atque
Di melius fecere; bene est: nil amplius oro,
Maia nate, nisi ut propria hæc mihi munera faxis.
Si neque majorem feci ratione mala rem,
Nec sum facturus vitio culpave minorem;
Si veneror stultus nihil horum, *O si angulusille*
Proximus accedat, qui nunc denormat agellum!
O si urnam argenti fors quæ mihi monstret, ut illi,
Thesauro invento qui mercenarius agrum
Illum ipsum mercatus aravit, dives amico
Hercule! Si, quod adest, gratum juvat, hac prece te oro,

Pingue pecus domino facias et cetera præter
Ingenium; utque soles, custos mihi maximus adsis.
Ergo ubi me in montes et in arcem ex Urbe removi
(Quid prius illustrem Satiris Musaque pedestri?),
Nec mala me ambitio perdit, nec plumbeus Auster,
Auctumnusque gravis, Libitinæ quæstus acerbæ
Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitæque labores
Instituunt (sic Dis placitum), tu carminis esto
Principium. Romæ sponsorem me rapis.—*Eia,*
Ne prior officio quisquam respondeat, urge!
Sive Aquilo radit terras, seu bruma nivalem
Interiore diem gyro trahit, ire necesse est.—
Postmodo, quod mi obsit, clare certumque loquto,
Luctandum in turba et facienda injuria tardis.—
Quid tibi vis, insane? et quam rem agis improbus? urget
Iratis precibus; *tu pulses omne quod obstat,*
Ad Mæcenatem memori si mente recurras.—
Hoc juvat et melli est; non mentiar. At simul atras
Ventum est Esquilias, aliena negotia centum
Per caput et circa saliunt latus. Ante secundam
Roscius orabat sibi adesses ad Puteal cras.
De re communi scribæ magna atque nova te
Orabant hodie meminisses, Quinte, reverti.
Imprimat his, cura, Mæcenas signa tabellis.
Dixeris, Experiar: Si vis, potes, addit et instat.
Septimus octavo propior jam fugerit annus,
Ex quo Mæcenas me cœpit habere suorum
In numero; dumtaxat ad hoc, quem tollere rheda
Vellet iter faciens, et cui concredere nugas
Hoc genus: Hora quota est? Threx est Gallina Syro par
Matutina parum cautos jam frigora mordent:
Et quæ rimosa bene deponuntur in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiæ noster. Ludos spectaverit una,

Luserit in campo: Fortunæ filius! omnes.
Frigidus a Rostris manat per compita rumor:
Quicunque obvius est, me consulit: O bone, nam te
Scire, Deos quoniam propius contingis, oportet,
Num quid de Dacis audisti?—Nil equidem.—Ut tu
Semper eris derisor!—At omnes Di exagitent me,
Si quidquam.—Quid? militibus promissa Triquetra
Prædia Cæsar, an est Itala tellure daturus?
Jurantem me scire nihil mirantur ut unum
Scilicet egregii mortalem altique silenti.
Perditur hæc inter misero lux, non sine votis,
O rus, quando ego te adspiciam? quandoque licebit,
Nunc veterum libris, nunc somno et inertibus horis
Ducere sollicitæ jucunda oblivia vitæ?
O quando faba Pythagoræ cognata, simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes cœnæque Deum! quibus ipse meique
Ante larem proprium vescor, vernasque procaces
Pasco libatis dapibus. Prout cuique libido est,
Siccat inæquales calices conviva solutus
Legibus insanis, seu quis capit acria fortis
Pocula, seu modicis uvescit lætius. Ergo
Sermo oritur, non de villis domibusve alienis,
Nec, male necne Lepos saltet; sed, quod magis ad nos
Pertinet et nescire malum est, agitamus: utrumne
Divitiis homines, an sint virtute beati:
Quidve ad amicitias, usus rectumne, trahat nos:
Et quæ sit natura boni summumque quid ejus.
Cervius hæc inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arelli
Sollicitas ignarus opes, sic incipit: Olim
Rusticus urbanum murem mus paupere fertur
Accepisse cavo, veterem vetus hospes amicum;
Asper et attentus quæsitis, ut tamen arctum
Solveret hospitiis animum. Quid multa? neque ille

Sepositi ciceris nec longæ invidit avenæ ;
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia cœna
Vincere tangentis male singula dente superbo ;
Quum pater ipse domus, palea porrectus in horna,
Esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc : Quid te juvat, inquit, amice,
Prærupti nemoris patientem vivere dorso ?
Vis tu homines urbemque feris præponere silvis ?
Carpe viam, mihi crede, comes ; terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga : quo, bone, circa,
Dum licet, in rebus jucundis vive beatus ;
Vive memor, quam sis ævi brevis. Hæc ubi dicta
Agrestem pepulere, domo levis exsilit ; inde
Ambo propositum peragunt iter, urbis aventes
Mœnia nocturni subrepere. Jamque tenebat
Nox medium cœli spatium, quum ponit uterque
In locuplete domo vestigia, rubro ubi cocco
Tincta super lectos canderet vestis eburnos,
Multaque de magna superessent fercula cœna,
Quæ procul exstructis inerant hesterna canistris.
Ergo ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes,
Continuatque dapes ; nec non verniliter ipsis
Fungitur officiis, prælibans omne quod affert.
Ille cubans gaudet mutata sorte, bonisque
Rebus agit lætum convivam, quum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus : Haud mihi vita
Est opus hac, ait, et valeas : me silva cavusque
Tutus ab insidiis tenui solabitur ervo.

Satira VII.

LEPIDE SE IPSE CARPIT EX PERSONA SERVI, ET OSTENDIT, LIBERUM SOLUM ESSE SAPIENTEM.

Davus.

Jamdudum ausculto et cupiens tibi dicere servus
Pauca reformido.

Horatius.

Davusne ?

Davus.

Ita. Davus, amicum
Mancipium domino, et frugi quod sit satis, hoc est,
Ut vitale putes.

Horatius.

Age, libertate Decembri,
Quando ita majores voluerunt, utere ; narra.

Davus.

Pars hominum vitiis gaudet constanter, et urget
Propositum ; pars multa natat, modo recta capessens,
Interdum pravis obnoxia. Sæpe notatus
Cum tribus anellis, modo læva Priscus inani.
Vixit inæqualis, clavum ut mutaret in horas ;
Ædibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste :
Jam mœchus Romæ, jam mallet doctus Athenis
Vivere ; Vertumnis, quotquot sunt, natus iniquis
Scurra Volanerius, postquam illi justa cheragra
Contudit articulos, qui pro se tolleret atque
Mitteret in phimum talos, mercede diurna

Conductum pavit: quanto constantior idem
In vitiis, tanto levius miser ac prior illo,
Qui jam contento, jam laxo fune laborat.

HORATIUS.

Non dices hodie, quorsum hæc tam putida tendant,
Furcifer?

DAVUS.

Ad te, inquam.

HORATIUS.

Quo pacto, pessime?

DAVUS.

Laudas
Fortunam et mores antiquæ plebis, et idem,
Si quis ad illa Deus subito te agat, usque recuses;
Aut quia non sentis, quod clamas, rectius esse,
Aut quia non firmus rectum defendis, et hæres,
Nequidquam cœno cupiens evellere plantam.
Romæ rus optas, absentem rusticus Urbem
Tollis ad astra levis. Si nusquam es forte vocatus
Ad cœnam, laudas securum olus; ac, velut usquam
Vinctus eas, ita te felicem dicis amasque,
Quod nusquam tibi sit potandum. Jusserit ad se
Mæcenas serum sub lumina prima venire
Convivam: Nemon oleum fert ocius? ecquis
Audit? cum magno blateras clamore, fugisque.
Mulvius et scurræ tibi non referenda precati
Discedunt. Etenim, fateor me, dixerit ille,
Duci ventre levem, nasum nidore supinor,
Imbecillus, iners; si quid vis, adde, popino.
Tu, quum sis quod ego, et fortassis nequior, ultro
Insectere velut melior? verbisque decoris

Obvolvas vitium? Quid, si me stultior ipso
Quingentis emto drachmis deprenderis? Aufer
Me vultu terrere; manum stomachumque teneto.
Tune mihi dominus, rerum imperiis hominumque
Tot tantisque minor, quem ter vindicta quaterque
Imposita haud unquam misera formidine privet?
Adde super dictis, quod non levius valeat: nam
Sive vicarius est, qui servo paret, uti mos
Vester ait, seu conservus; tibi quid sum ego? Nempe
Tu, mihi qui imperitas, aliis servis miser; atque
Duceris ut nervis alienis mobile lignum.
Quisnam igitur liber? Sapiens, sibi qui imperiosus;
Quem neque pauperies neque mors neque vincula terrent,
Responsare cupidinibus, contemnere honores
Fortis; et in se ipso totus, teres atque rotundus,
Externi ne quid valeat per leve morari,
In quem manca ruit semper Fortuna. Potesne
Ex his ut proprium quid noscere?
Dic age. Non quis.
Urget enim dominus mentem non lenis, et acres
Subjectat lasso stimulos, versatque negantem.
Vel quum Pausiaca torpes, insane, tabella,
Qui peccas minus atque ego, quum Fulvi Rutubæque
Aut Placideiani contento poplite miror
Prœlia, rubrica picta aut carbone; velut si
Re vera pugnent, feriant, vitentque moventes
Arma viri? Nequam et cessator Davus; at ipse
Subtilis veterum judex et callidus audis.
Nil ego, si ducor libo fumante: tibi ingens
Virtus atque animus cœnis responsat opimis?
Obsequium ventris mihi perniciosius est: cur?
Tergo plector enim; qui tu impunitior illa,
Quæ parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulæ sine fine petitæ,
Illusique pedes vitiosum ferre recusant

Corpus. An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili? qui prædia vendit,
Nil servile, gulæ parens, habet? Adde, quod idem
Non horam tecum esse potes, non otia recte
Ponere; teque ipsum vitas fugitivus et erro,
Jam vino quærens, jam somno fallere curam:
Frustra: nam comes atra premit sequiturque fugacem.

HORATIUS.

Unde mihi lapidem?

DAVUS.

Quorsum est opus?

HORATIUS.

Unde sagittas?

DAVUS.

Aut insanit homo, aut versus facit.

HORATIUS.

Ocius hinc te
Ni rapis, accedes opera agro nona Sabino.

SATIRA VIII.

IN NASIDIENUM RUFUM CONVIVATOREM VAPIDE GARRULUM.

HORATIUS.

Ut Nasidieni juvit te cœna beati?
Nam mihi convivam quærenti dictus heri illic
De medio potare die.

FUNDANIUS.

Sic ut mihi nunquam
In vita fuerit melius.

HORATIUS.

Da, si grave non est,
Quæ prima iratum ventrem placaverit esca.

FUNDANIUS.

In primis Lucanus aper: leni fuit Austro
Captus, ut aiebat cœnæ pater; acria circum
Rapula, lactucæ, radices, qualia lassum
Pervellunt stomachum, siser, allec, fæcula Coa.
His ubi sublatis puer alte cinctus acernam
Gausape purpureo mensam pertersit, et alter
Sublegit quodcunque jaceret inutile, quodque
Posset cœnantes offendere; ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes,
Cæcuba vina ferens, Alcon Chium maris expers.
Hic herus, Albanum, Mæcenas, sive Falernum
Te magis appositis delectat, habemus utrumque.

HORATIUS.

Divitias miseras! Sed queis cœnantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.

FUNDANIUS.

Summus ego, et prope me Viscus Thurinus, et infra,
Si memini, Varius; cum Servilio Balatrone
Vibidius, quos Mæcenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas simul obsorbere placentas.
Nomentanus ad hoc, qui, si quid forte lateret,
Indice monstraret digito: nam cetera turba,
Nos, inquam, cœnamus aves, conchylia, pisces,
Longe dissimilem noto celantia succum;
Ut vel continuo patuit, quum passeris atque
Ingustata mihi porrexerat ilia rhombi.

Post hoc me docuit, melimela rubere minorem
Ad lunam delecta. Quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni:
Nos nisi damnose bibimus, moriemur inulti;
Et calices poscit majores. Vertere pallor
Tum parochi faciem, nil sic metuentis ut acres
Potores, vel quod maledicunt liberius, vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus: imi
Convivæ lecti nihilum nocuere lagenis.
Affertur squillas inter muræna natantes
In patina porrecta. Sub hoc herus, *Hæc gravida*, inquit,
Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venafri
Pressit cella; garo de succis piscis Iberi;
Vino quinquenni verum citra mare nato,
Dum coquitur (cocto Chium sic convenit, ut non
Hoc magis ullum aliud); pipere albo, non sine aceto,
Quod Methymnæam vitio mutaverit uvam.
Erucas virides, inulas ego primus amaras
Monstravi incoquere; illotos Curtillus echinos,
Ut melius muria, quam testa marina remittat.
Interea suspensa graves aulæa ruinas
In patinam fecere, trahentia pulveris atri
Quantum non Aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli
Sensimus, erigimur. Rufus posito capite, ut si
Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum
Tolleret? Heu, Fortuna, quis est crudelior in nos
Te Deus? ut semper gaudes illudere rebus
Humanis! Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso,
Hæc est condicio vivendi, aiebat, *eoque*

Responsura tuo nunquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
Sollicitudine districtum? ne panis adustus,
Ne male conditum jus apponatur? ut omnes
Præcincti recte pueri comtique ministrent?
Adde hos præterea casus, aulæa ruant si,
Ut modo; si patinam pede lapsus frangat agaso.
Sed convivatoris, uti ducis, ingenium res
Adversæ nudare solent, celare secundæ.
Nasidienus ad hæc: *Tibi Di, quæcunque preceris*
Commoda dent! ita vir bonus es convivaque comis.
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros.

HORATIUS.

Nullos his mallem ludos spectasse; sed illa
Redde, age, quæ deinceps risisti.

FUNDANIUS.

Vibidius dum
Quærit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum, Balatrone secundo,
Nasidiene, redis mutatæ frontis, ut arte
Emendaturus fortunam; deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis, sparsi sale multo non sine farre,
Pinguibus et ficis pastum jecur anseris albæ,
Et leporum avulsos, ut multo suavius, armos,
Quam si cum lumbis quis edit. Tum pectore adusto
Vidimus et merulas poni, et sine clune palumbes;
Suaves res, si non causas narraret earum et
Naturas dominus quem nos sic fugimus ulti,
Ut nihil omnino gustaremus, velut illis
Canidia afflasset pejor serpentibus Afris.

Q. HORATII FLACCI

EPISTOLÆ.

Q. HORATII FLACCI

EPISTOLARUM

LIBER PRIMUS.

Epistola I.

AD MÆCENATEM.

Prima dicte mihi, summa dicende Camena,
Spectatum satis, et donatum jam rude, quæris,
Mæcenas, iterum antiquo me includere ludo ?
Non eadem est ætas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
Ne populum extrema toties exoret arena.
Est mihi purgatam crebro qui personet aurem :
Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus, et ilia ducat.
Nunc itaque et versus et cetera ludicra pono ;
Quid verum atque decens curo et rogo, et omnis in hoc sum ;
Condo et compono, quæ mox depromere possim.
Ac ne forte roges, quo me duce, quo lare tuter ;
Nullius addictus jurare in verba magistri,
Quo me cunque rapit tempestas, deferor hospes.
Nunc agilis fio et mersor civilibus undis,
Virtutis veræ custos rigidusque satelles ;
Nunc in Aristippi furtim præcepta relabor,
Et mihi res, non me rebus subjungere conor.
Lenta dies ut opus debentibus ; ut piger annus
Pupillis, quos dura premit custodia matrum ;

Sic mihi tarda fluunt ingrataque tempora, quæ spem
Consiliumque morantur agendi gnaviter id, quod
Æque pauperibus prodest, locupletibus æque,
Æque neglectum pueris senibusque nocebit.
Restat, ut his ego me ipse regam solerque elementis:
Non possis oculo quantum contendere Lynceus,
Non tamen idcirco contemnas lippus inungi;
Nec, quia desperes invicti membra Glyconis,
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus?
Sunt verba et voces, quibus hunc lenire dolorem
Possis, et magnam morbi deponere partem.
Laudis amore tumes? sunt certa piacula, quæ te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator?
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturæ patientem commodet aurem.
Virtus est vitium fugere, et sapientia prima
Stultitia caruisse. Vides, quæ maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animo capitisque labore.
Impiger extremos curris mercator ad Indos,
Per mare pauperiem fugiens, per saxa, per ignes
Ne cures ea, quæ stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax
Magna coronari contemnat Olympia, cui spes,
Cui sit condicio dulcis sine pulvere palmæ?
Vilius argentum est auro, virtutibus aurum.
O cives, cives, quærenda pecunia primum est,
Virtus post nummos. Hæc Janus summus ab imo
Prodocet; hæc recinunt juvenes dictata senesque,
Lævo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores, est lingua fidesque;

Sed quadringentis sex septem millia desint:
Plebs eris. At pueri ludentes, *Rex eris*, aiunt,
Si recte facies. Hic murus aëneus esto,
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex, an puerorum est
Nænia, quæ regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?
Isne tibi melius suadet, qui, rem facias; rem,
Si possis, recte; si non, quocunque modo rem,
Ut propius spectes lacrimosa poëmata Pupi:
An qui, fortunæ te responsare superbæ
Liberum et erectum, præsens hortatur et aptat?
Quod si me populus Romanus forte roget, cur
Non, ut porticibus, sic judiciis frŭar isdem,
Nec sequar aut fugiam, quæ diligit ipse vel odit;
Olim quod vulpes ægroto cauta leoni
Respondit, referam: *Quia me vestigia terrent*
Omnia te adversum spectantia, nulla retrorsum.
Bellua multorum est capitum. Nam quid sequar? aut quem?
Pars hominum gestit conducere publica; sunt qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes, quos in vivaria mittant;
Multis occulto crescit res fenore. Verum
Esto aliis alios rebus studiisque teneri:
Iidem eadem possunt horam durare probantes?
Nullus in orbe sinus Baiis prælucet amœnis
Si dixit dives, lacus et mare sentit amorem
Festinantis heri; cui si vitiosa libido
Fecerit auspicium: Cras ferramenta Teanum
Tollĕtis, fabri. Lectus genialis in aula est:
Nil ait esse prius, melius nil cœlibe vita;
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutantem Protea nodo?
Quid pauper? ride: mutat cœnacula, lectos,
Balnea, tonsores; conducto navigio æque
Nauseat ac locuples, quem ducit priva triremis.

Si curatus inæquali tonsore capillos
Occurro, rides : si forte subucula pexæ
Trita subest tunicæ, vel si toga dissidet impar,
Rides. Quid? mea quum pugnat sententia secum ;
Quod petiit, spernit ; repetit quod nuper omisit ;
Æstuat et vitæ disconvenit ordine toto ;
Diruit, ædificat, mutat quadrata rotundis :
Insanire putas solennia me ? neque rides ?
Nec medici credis nec curatoris egere
A prætore dati, rerum tutela mearum
Quum sis, et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici ?
Ad summam, sapiens uno minor est Jove, dives,
Liber, honoratus, pulcher, rex denique regum ;
Præcipue sanus, nisi quum pituita molesta est.

Epistola II.

AD LOLLIUM.

Trojani belli scriptorem, maxime Lolli,
Dum tu declamas Romæ, Præneste relegi ;
Qui, quid sit pulchrum, quid turpe, quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.
Fabula, qua Paridis propter narratur amorem
Græcia Barbariæ lento collisa duello,
Stultorum regum et populorum continet æstus.
Antenor censet belli præcidere causam :
Quod Paris, ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden :
Hunc amor, ira quidem communiter urit utrumque.
Quidquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere, atque libidine et ira
Iliacos intra muros peccatur et extra.

Rursum, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixen;
Qui, domitor Trojæ, multorum providus urbes
Et mores hominum inspexit, latumque per æquor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circæ pocula nosti,
Quæ si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors,
Vixisset canis immundus, vel amica luto sus.
Nos numerus sumus, et fruges consumere nati,
Sponsi Penelopæ, nebulones Alcinoique,
In cute curanda plus æquo operata juventus;
Cui pulchrum fuit in medios dormire dies, et
Ad strepitum citharæ cessatum ducere curam.
Ut jugulent homines, surgunt de nocte latrones:
Ut te ipsum serves, non expergisceris? atqui
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quæ lædunt oculum, festinas demere; si quid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui cœpit, habet; sapere aude,
Incipe. Qui recte vivendi prorogat horam,
Rusticus exspectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis ævum.
Quæritur argentum, puerisque beata creandis
Uxor, et incultæ pacantur vomere silvæ:
Quod satis est cui contigit, hic nihil amplius optet.
Non domus et fundus, non æris acervus et auri
Ægroto domini deduxit corpore febres,
Non animo curas. Valeat possessor oportet,
Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, juvat illum sic domus et res,

Ut lippum pictæ tabulæ, fomenta podagrum,
Auriculas citharæ collecta sorde dolentes.
Sincerum est nisi vas, quodcunque infundis, acescit.
Sperne voluptates; nocet emta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis;
Invidia Siculi non invenere tyranni
Majus tormentum. Qui non moderabitur iræ,
Infectum volet esse, dolor quod suaserit amens,
Dum pœnas odio per vim festinat inulto.
Ira furor brevis est; animum rege; qui, nisi paret,
Imperat; hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
Ire, viam qua monstret eques. Venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem
Testa diu. Quod si cessas aut strenuus anteis,
Nec tardum opperior nec præcedentibus insto.

Epistola III.

AD JULIUM FLORUM.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos, Hebrusque nivali compede vinctus,
An freta vicinas inter currentia turres,
An pingues Asiæ campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in ævum?
Quid Titius, Romana brevi venturus in ora,
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos?

Ut valet? ut meminit nostri? fidibusne Latinis
Thebanos aptare modos studet, auspice Musa?
An tragica desævit et ampullatur in arte?
Quid mihi Celsus agit? monitus multumque monendus,
Privatas ut quærat opes, et tangere vitet
Scripta, Palatinus quæcunque recepit Apollo;
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Ipse quid audes?
Quæ circumvolitas agilis thyma? non tibi parvum
Ingenium, non incultum est et turpiter hirtum.
Seu linguam causis acuis, seu civica jura
Respondere paras, seu condis amabile carmen:
Prima feres ederæ victricis præmia. Quod si
Frigida curarum fomenta relinquere posses,
Quo te cœlestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriæ volumus, si nobis vivere cari.
Debes hoc etiam rescribere, si tibi curæ,
Quantæ conveniat, Munatius; an male sarta
Gratia nequidquam coit et rescinditur? At, vos
Seu calidus sanguis seu rerum inscitia vexat
Indomita cervice feros, ubicunque locorum
Vivitis, indigni fraternum rumpere fœdus,
Pascitur in vestrum reditum votiva juvenca.

Epistola IV.

AD ALBIUM TIBULLUM.

Albi, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere quod Cassi Parmensis opuscula vincat,
An tacitum silvas inter reptare salubres,
Curantem quidquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore. Di tibi formam,

Di tibi divitias dederant, artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quæ sentiat, et cui
Gratia, fama, valetudo contingat abunde,
Et mundus victus, non deficiente crumena ?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum :
Grata superveniet, quæ non sperabitur, hora.
Me pinguem et nitidum bene curata cute vises,
Quum ridere voles Epicuri de grege porcum.

Epistola V.

AD TORQUATUM.

Si potes Archiacis conviva recumbere lectis,
Nec modica cœnare times olus omne patella,
Supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa, palustres
Inter Minturnas Sinuessanumque Petrinum.
Sin melius quid habes, arcesse, vel imperium fer.
Jamdudum splendet focus, et tibi munda supellex.
Mitte leves spes, et certamina divitiarum,
Et Moschi causam. Cras nato Cæsare festus
Dat veniam somnumque dies ; impune licebit
Æstivam sermone benigno tendere noctem.
Quo mihi fortunam, si non conceditur uti ?
Parcus ob heredis curam nimiumque severus
Assidet insano. Potare et spargere flores
Incipiam, patiarque vel inconsultus haberi.
Quid non ebrietas designat ? operta recludit,
Spes jubet esse ratas, ad prœlia trudit inertem,
Sollicitis animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum ?
Contracta quem non in paupertate solutum ?
Hæc ego procurare et idoneus imperor, et non

Invitus, ne turpe toral, ne sordida mappa
Corruget nares, ne non et cantharus et lanx
Ostendat tibi te, ne fidos inter amicos
Sit, qui dicta foras eliminet, ut coëat par
Jungaturque pari. Butram tibi Septiciumque,
Et nisi cœna prior potiorque puella Sabinum
Detinet, assumam ; locus est et pluribus umbris ;
Sed nimis arcta premunt olidæ convivia capræ.
Tu, quotus esse velis, rescribe ; et rebus omissis
Atria servantem postico falle clientem.

Epistola VI.

AD NUMICIUM.

Nil admirari prope res est una, Numici,
Solaque, quæ possit facere et servare beatum.
Hunc solem, et stellas, et decedentia certis
Tempora momentis, sunt qui formidine nulla
Imbuti spectent. Quid censes munera terræ ?
Quid maris extremos Arabas ditantis et Indos ?
Ludicra quid, plausus, et amici dona Quiritis ?
Quo spectanda modo, quo sensu credis et ore ?
Qui timet his adversa, fere miratur eodem,
Quo cupiens pacto ; pavor est utrobique molestus,
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quidquid vidit melius pejusve sua spe,
Defixis oculis, animoque et corpore torpet ?
Insani sapiens nomen ferat, æquus iniqui,
Ultra quam satis est virtutem si petat ipsam
I nunc, argentum et marmor vetus æraque et artes
Suspice, cum gemmis Tyrios mirare colores ;
Gaude, quod spectant oculi te mille loquentem ;
Gnavus mane forum, et vespertinus pete tectum
Ne plus frumenti dotalibus emeta[illegible] agri.

Mutus, et (indignum, quod sit pejoribus ortus)
Hic tibi sit potius, quam tu mirabilis illi.
Quidquid sub terra est, in apricum proferet ætas;
Defodiet condetque nitentia. Quum bene notum
Porticus Agrippæ et via te conspexerit Appi,
Ire tamen restat, Numa quo devenit et Ancus.
Si latus aut renes morbo tentantur acuto,
Quære fugam morbi. Vis recte vivere? quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas, et
Lucum ligna? cave ne portus occupet alter,
Ne Cibyratica, ne Bithyna negotia perdas;
Mille talenta rotundentur, totidem altera, porro et
Tertia succedant, et quæ pars quadret acervum.
Scilicet uxorem cum dote, fidemque, et amicos,
Et genus et formam regina Pecunia donat,
Ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget æris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scenæ præbere rogatus,
Qui possum tot? ait; *tamen et quæram, et quot habebo*
Mittam. Post paulo scribit, sibi millia quinque
Esse domi chlamydum; partem, vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt,
Et dominum fallunt, et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia præstat,
Mercemur servum, qui dictet nomina, lævum
Qui fodicet latus, et cogat trans pondera dextram
Porrigere. Hic multum in Fabia valet, ille Velina;
Cui libet hic fasces dabit, eripietque curule
Cui volet importunus ebur; Frater, Pater, adde
Ut cuique est ætas, ita quemque facetus adopta.
Si, bene qui cœnat, bene vivit, lucet, eamus

Quo ducit gula ; piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos
Differtum transire forum populumque jubebat,
Unus ut e multis populo spectante referret
Emtum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Cærite cera
Digni, remigium vitiosum Ithacensis Ulixei,
Cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet, sine amore jocisque
Nil est jucundum, vivas in amore jocisque.
Vive, vale ! Si quid novisti rectius istis,
Candidus imperti ; si non, his utere mecum.

Epistola VII.

AD MÆCENATEM.

Quinque dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui
Si me vivere vis, recteque videre valentem,
Quam mihi das ægro, dabis ægrotare timenti,
Mæcenas, veniam ; dum ficus prima calorque
Designatorem decorat lictoribus atris,
Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis
Adducit febres et testamenta resignat.
Quod si bruma nives Albanis illinet agris,
Ad mare descendet vates tuus, et sibi parcet,
Contractusque leget ; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
Non, quo more piris vesci Calaber jubet hospes,
Tu me fecisti locupletem.—*Vescere sodes.*—
Jam satis est.—At tu quantumvis tolle.—Benigne.—
Non invisa feres pueris munuscula parvis.—
Tam teneor dono, quam si dimittar onustus.—
Ut libet ; hæc porcis hodie comedenda relinquis.

Prodigus et stultus donat, quæ spernit et odit :
Hæc seges ingratos tulit, et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorat, quid distent æra lupinis.
Dignum præstabo me etiam pro laude merentis.
Quod si me noles usquam discedere, reddes
Forte latus, nigros angusta fronte capillos,
Reddes dulce loqui, reddes ridere decorum, et
Inter vina fugam Cinaræ mœrere protervæ.
Forte per angustam tenuis vulpecula rimam
Repserat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra.
Cui mustela procul, Si vis, ait, effugere istinc,
Macra cavum repetes arctum, quem macra subisti.
Hac ego si compellor imagine, cuncta resigno ;
Nec somnum plebis laudo, satur altilium, nec
Otia divitiis Arabum liberrima muto.
Sæpe verecundum laudasti ; Rexque Paterque
Audisti coram, nec verbo parcius absens.
Inspice, si possum donata reponere lætus.
Haud male Telemachus, proles patientis Ulixei :
Non est aptus equis Ithace locus, ut neque planis
Porrectus spatiis, nec multæ prodigus herbæ :
Atride, magis apta tibi tua dona relinquam.
Parvum parva decent : mihi jam non regia Roma,
Sed vacuum Tibur placet, aut imbelle Tarentum.
Strenuus et fortis, causisque Philippus agendis
Clarus, ab officiis octavam circiter horam
Dum redit, atque Foro nimium distare Carinas
Jam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tonsoris in umbra,
Cultello proprios purgantem leniter ungues.
Demetri (puer hic non læve jussa Philippi
Accipiebat), *abi, quære et refer, unde domo, quis,*
Cujus fortunæ, quo sit patre quove patrono.

It, redit, enarrat: Vulteium nomine Menam,
Præconem, tenui censu, sine crimine, notum;
Et properare loco et cessare, et quærere et uti,
Gaudentem parvisque sodalibus, et lare certo,
Et ludis, et, post decisa negotia, Campo.
Scitari libet ex ipso, quæcunque rejers: dic
Ad cœnam veniat. Non sane credere Mena;
Mirari secum tacitus. Quid multa? *Benigne,*
Respondet.—*Neget ille mihi?—Negat improbus, et te*
Negligit aut horret.—Vulteium mane Philippus
Vilia vendentem tunicato scruta popello
Occupat, et salvere jubet prior. Ille Philippo
Excusare laborem et mercenaria vincla,
Quod non mane domum venisset; denique, quod non
Providisset eum.—*Sic ignovisse putato*
Me tibi, si cœnas hodie mecum.—Ut libet.—Ergo
Post nonam venies; nunc i, rem strenuus auge.
Ut ventum ad cœnam est, dicenda tacenda locutus,
Tandem dormitum dimittitur. Hic, ubi sæpe
Occultum visus decurrere piscis ad hamum,
Mane cliens et jam certus conviva, jubetur
Rura suburbana indictis comes ire Latinis.
Impositus mannis arvum cœlumque Sabinum
Non cessat laudare. Videt ridetque Philippus,
Et sibi dum requiem, dum risus undique quærit,
Dum septem donat sestertia, mutua septem
Promittit, persuadet, uti mercetur agellum.
Mercatur. Ne te longis ambagibus ultra
Quam satis est morer, ex nitido fit rusticus, atque
Sulcos et vineta crepat mera, præparat ulmos,
Immoritur studiis, et amore senescit habendi.
Verum ubi oves furto, morbo periere capellæ,
Spem mentita seges, bos est enectus arando:
Offensus damnis, media de nocte caballum
Arripit, iratusque Philippi tendit ad ædes.

Quem simul adspexit scabrum intonsumque Philippus,
Durus, ait, *Vultei, nimis attentusque videris*
Esse mihi.—Pol, me miserum, patrone, vocares,
Si velles, inquit, *verum mihi ponere nomen.*
Quod te per Genium dextramque Deosque Penates
Obsecro et obtestor, vitæ me redde priori.
Qui semel adspexit, quantum dimissa petitis
Præstent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

Epistola VIII.

AD CELSUM ALBINOVANUM.

Celso gaudere et bene rem gerere Albinovano
Musa rogata refer, comiti scribæque Neronis.
Si quæret quid agam, dic, multa et pulchra minantem,
Vivere nec recte nec suaviter; haud quia grando
Contuderit vites, oleamve momorderit æstus,
Nec quia longinquis armentum ægrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet ægrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno;
Quæ nocuere sequar, fugiam quæ profore credam,
Romæ Tibur amem ventosus, Tibure Romam.
Post hæc, ut valeat, quo pacto rem gerat et se,
Ut placeat Juveni, percontare, utque cohorti.
Si dicet, Recte: primum gaudere, subinde
Præceptum auriculis hoc instillare memento:
Ut tu fortunam, sic nos te, Celse, feremus.

Epistola IX.

AD CLAUDIUM NERONEM

Septimius, Claudi, nimirum intelligit unus,
Quanti me facias; nam quum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner

Dignum mente domoque legentis honesta Neronis,
Munere quum fungi propioris censet amici,
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem:
Sed timui, mea ne finxisse minora putarer,
Dissimulator opis propriæ, mihi commodus uni.
Sic ego, majoris fugiens opprobria culpæ,
Frontis ad urbanæ descendi præmia. Quod si
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

Epistola X.

AD FUSCUM ARISTIUM.

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera pæne gemelli,
Fraternis animis, quidquid negat alter, et alter;
Annuimus pariter vetuli notique columbi.
Tu nidum servas, ego laudo ruris amœni
Rivos, et musco circumlita saxa, nemusque.
Quid quæris? vivo et regno, simul ista reliqui,
Quæ vos ad cœlum fertis rumore secundo;
Utque sacerdotis fugitivus, liba recuso;
Pane egeo jam mellitis potiore placentis.
Vivere naturæ si convenienter oportet,
Ponendæque domo quærenda est area primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes? ubi gratior aura
Leniat et rabiem Canis, et momenta Leonis,
Quum semel accepit solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,
Quam quæ per pronum trepidat cum murmure rivum?

Nempe inter varias nutritur silva columnas,
Laudaturque domus, longos quæ prospicit agros.
Naturam expellas furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
Non, qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnum propiusve medullis
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundæ,
Mutatæ quatient. Si quid mirabere, pones
Invitus. Fuge magna ; licet sub paupere tecto
Reges et regum vita præcurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis, frenumque recepit.
Sed postquam victor violens discessit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic, qui pauperiem veritus potiore metallis
Libertate caret, dominum vehet improbus, atque
Serviet æternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet ; si minor, uret.
Lætus sorte tua vives sapienter, Aristi ;
Nec me dimittes incastigatum, ubi plura
Cogere, quam satis est, ac non cessare videbor.
Imperat, aut servit, collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.
Hæc tibi dictabam post fanum putre Vacunæ,
Excepto, quod non simul esses, cetera lætus.

Epistola XI.

AD BULLATIUM.

Quid tibi visa Chios, Bullati, notaque Lesbos ?
Quid concinna Samos ? quid Crœsi regia Sardis ?
Smyrna quid, et Colophon ? majora minorave fama ?

Cunctane præ Campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una?
An Lebedum laudas odio maris atque viarum?
Scis, Lebedus quid sit; Gabiis desertior atque
Fidenis vicus: tamen illic vivere vellem,
Oblitusque meorum, obliviscendus et illis,
Neptunum procul e terra spectare furentem.
Sed neque, qui Capua Romam petit, imbre lutoque
Adspersus, volet in caupona vivere; nec, qui
Frigus collegit, furnos et balnea laudat,
Ut fortunatam plene præstantia vitam.
Nec, si te validus jactaverit Auster in alto,
Idcirco navem trans Ægæum mare vendas.
Incolumi Rhodos et Mytilene pulchra facit, quod
Pænula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet, ac vultum servat Fortuna benignum,
Romæ laudetur Samos et Chios et Rhodos absens.
Tu, quamcunque Deus tibi fortunaverit horam,
Grata sume manu, neu dulcia differ in annum;
Ut, quocunque loco fueris, vixisse libenter
Te dicas. Nam si ratio et prudentia curas,
Non locus, effusi late maris arbiter, aufert:
Cœlum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia; navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit æquus.

Epistola XII.

AD ICCIUM.

Fructibus Agrippæ Siculis, quos colligis, Icci,
Si recte frueris, non est ut copia major
Ab Jove donari possit tibi. Tolle querelas;
Pauper enim non est, cui rerum suppetit usus.

Si ventri bene, si lateri est pedibusque tuis, nil
Divitiæ poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urticâ, sic vives protinus, ut te
Confestim liquidus Fortunæ rivus inauret;
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos
Cultaque, dum peregre est animus sine corpore velox;
Quum tu inter scabiem tantam et contagia lucri
Nil parvum sapias, et adhuc sublimia cures;
Quæ mare compescant causæ, quid temperet annum,
Stellæ sponte sua, jussæne vagentur et errent,
Quid premat obscurum Lunæ, quid proferat orbem,
Quid velit et possit rerum concordia discors,
Empedocles, an Stertinium deliret acumen.
Verum, seu pisces, seu porrum et cæpe trucidas,
Utere Pompeio Grospho, et, si quid petet, ultro
Defer: nil Grosphus nisi verum orabit et æquum.
Vilis amicorum est annona, bonis ubi quid deest.
Ne tamen ignores, quo sit Romana loco res:
Cantaber Agrippæ, Claudi virtute Neronis
Armenius cecidit; jus imperiumque Phrahates
Cæsaris accepit genibus minor; aurea fruges
Italiæ pleno defundit Copia cornu.

Epistola XIII.

AD VINIUM ASELLAM.

Ut proficiscentem docui te sæpe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si lætus erit, si denique poscet;
Ne studio nostri pecces, odiumque libellis
Sedulus importes, opera vehemente minister.
Si te forte meæ gravis uret sarcina chartæ,

Abjicito potius, quam quo perferre juberis
Clitellas ferus impingas, Asinæque paternum
Cognomen vertas in risum, et fabula fias.
Viribus uteris per clivos, flumina, lamas :
Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum, ut rusticus agnum,
Ut vinosa glomus furtivæ Pyrrhia lanæ,
Ut cum pileolo soleas conviva tribulis.
Neu vulgo narres te sudavisse ferendo
Carmina, quæ possint oculos auresque morari
Cæsaris ; oratus multa prece, nitere porro.
Vade, vale, cave ne titubes, mandataque frangas.

Epistola XIV.

AD VILLICUM SUUM.

Villice silvarum et mihi me reddentis agelli,
Quem tu fastidis, habitatum quinque focis, et
Quinque bonos solitum Variam dimittere patres ;
Certemus, spinas animone ego fortius an tu
Evellas agro, et melior sit Horatius an res.
Me quamvis Lamiæ pietas et cura moratur,
Fratrem mœrentis, rapto de fratre dolentis
Insolabiliter, tamen istuc mens animusque
Fert, et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum :
Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique ;
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea villicus optas.
Me constare mihi scis, et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur ; eo disconvenit inter

Neque et te; nam, quæ deserta et inhospita tesqua
Credis, amœna vocat mecum qui sentit, et odit
Quæ tu pulchra putas.—
Nunc, age, quid nostrum concentum dividat, audi.
Quem tenues decuere togæ nitidique capilli,
Quem bibulum liquidi media de luce Falerni,
Cœna brevis juvat, et prope rivum somnus in herba;
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat; non odio obscuro morsuque venenat:
Rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis?
Horum tu in numerum voto ruis. Invidet usum
Lignorum et pecoris tibi calo argutus, et horti.
Optat ephippia bos, piger optat arare caballus.
Quam scit uterque, libens, censebo, exerceat artem.

Epistola XV.

AD NUMONIUM VALAM.

Quæ sit hiems Veliæ, quod cœlum, Vala, Salerni,
Quorum hominum regio, et qualis via (nam mihi Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida quum perluor unda
Per medium frigus. Sane myrteta relinqui,
Dictaque cessantem nervis elidere morbum
Sulfura contemni vicus gemit, invidus ægris,
Qui caput et stomachum supponere fontibus audent
Clusinis, Gabiosque petunt et frigida rura
Mutandus locus est, et deversoria nota
Præteragendus equus. *Quo tendis? non mihi Cumas*
Est iter aut Baias, læva stomachosus habena
Dicet eques; sed equi frenato est auris in ore);
Major utrum populum frumenti copia pascat;
Collectosne bibant imbres, puteosne perennes

Jugis aquæ (nam vina nihil moror illius oræ.
Rure meo possum quidvis perferre patique :
Ad mare quum veni generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret).
Tractus uter plures lepores, uter educet apros,
Utra magis pisces et echinos æquora celent,
Pinguis ut inde domum possim Phæaxque reverti,
Scribere te nobis, tibi nos accredere par est.
Mænius, ut rebus maternis atque paternis
Fortiter absumtis urbanus cœpit haberi,
Scurra vagus, non qui certum præsepe teneret,
Impransus non qui civem dignosceret hoste,
Quælibet in quemvis opprobria fingere sævus,
Pernicies et tempestas barathrumque macelli,
Quidquid quæsierat, ventri donabat avaro.
Hic, ubi nequitiæ fautoribus et timidis nil
Aut paulum abstulerat, patinas cœnabat omasi,
Vilis et aguinæ, tribus ursis quod satis esset.
Nimirum hic ego sum : nam tuta et parvula laudo,
Quum res deficiunt, satis inter vilia fortis ;
Verum, ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

Epistola XVI.

AD QUINCTIUM.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum, an baccis opulentet olivæ,
Pomisne, an pratis, an amicta vitibus ulmo,
Scribetur tibi forma loquaciter, et situs agri.
Continui montes ni dissocientur opaca
Valle ; sed ut veniens dextrum latus adspiciat Sol,
Lævum decedens curru fugiente vaporet.

Temperiem laudes. Quid, si rubicunda benigni
Corna vepres et pruna ferant? si quercus et ilex
Multa fruge pecus, multa dominum juvet umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.
Hæ latebræ dulces, etiam, si credis, amœnæ,
Incolumem tibi me præstant Septembribus horis.
Tu recte vivis, si curas esse quod audis.
Jactamus jampridem omnis te Roma beatum;
Sed vereor, ne cui de te plus, quam tibi credas,
Neve putes alium sapiente bonoque beatum;
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrem sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat, et his verbis vacuas permulceat aures:
Tene magis salvum populus velit, an populum tu,
Servet in ambiguo, qui consulit et tibi et urbi,
Jupiter; Augusti laudes agnoscere possis.
Quum pateris sapiens emendatusque vocari,
Respondesne tuo, dic sodes, nomine?—*Nempe*
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras, si volet, auferet; ut si
Detulerit fasces indigno, detrahet idem.
Pone, meum est, inquit; pono, tristisque recedo.
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;
Mordear opprobriis falsis, mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem, nisi mendosum et medicandum? Vir bonus est
quis?—
Qui consulta patrum, qui leges juraque servat,

Qu[illegible] multæ magnæque secantur judice lites.
Quo res sponsore, et quo causæ teste tenentur.—
Sed videt hunc omnis domus et vicinia tota
Introrsus turpem, speciosum pelle decora.
Nec furtum feci, nec fugi, si mihi dicat
Servus: *Habes pretium, loris non ureris*, aio.—
Non hominem occidi.—Non pasces in cruce corvos.—
Sum bonus et frugi.—Renuit negitatque Sabellus.
Cautus enim metuit foveam lupus, accipiterque
Suspectos laqueos, et opertum miluus hamum.
Oderunt peccare boni virtutis amore;
Tu nihil admittes in te formidine pœnæ.
Sit spes fallendi, miscebis sacra profanis.
Nam de mille fabæ modiis quum surripis unum,
Damnum est, non facinus mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocunque Deos vel porco vel bove placat,
Jane pater, clare, clare quum dixit, Apollo,
Labra movet metuens audiri: *Pulchra Laverna,*
Da mihi fallere, da justo sanctoque videri;
Noctem peccatis, et fraudibus objice nubem.
Qui melior servo, qui liberior sit avarus,
In triviis fixum quum se demittit ob assem,
Non video. Nam qui cupiet, metuet quoque; porro,
Qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere quum possis captivum, occidere noli;
Serviet utiliter; sine pascat durus aretque;
Naviget ac mediis hiemet mercator in undis;
Annonæ prosit; portet frumenta penusque.
Vir bonus et sapiens audebit dicere: *Pentheu,*
Rector Thebarum, quid me perferre patique
Indignum coges?—Adimam bona.—Nempe pecus, rem,
Lectos, argentum? tollas licet.—In manicis et

Compedibus sævo te sub custode tenebo.—
Ipse Deus, simul atque volam, me solvet.—Opinor,
Hoc sentit: Moriar; mors ultima linea rerum est.

Epistola XVII.

AD SCÆVAM.

Quamvis, Scæva, satis per te tibi consulis, et scis
Quo tandem pacto deceat majoribus uti,
Disce, docendus adhuc quæ censet amiculus; ut si
Cæcus iter monstrare velit: tamen aspice, si quid
Et nos, quod cures proprium fecisse, loquamur.
Si te grata quies et primam somnus in horam
Delectat, si te pulvis strepitusque rotarum,
Si lædit caupona, Ferentinum ire jubebo:
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis pauloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.
Si pranderet olus patienter, regibus uti,
Nollet Aristippus.—Si sciret regibus uti
Fastidiret olus, qui me notat.—Utrius horum
Verba probes et facta, doce; vel junior audi,
Cur sit Aristippi potior sententia. Namque
Mordacem Cynicum sic eludebat, ut aiunt:
Scurror ego ipse mihi, populo tu: rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex,
Officium facio: tu poscis vilia rerum,
Dante minor, quamvis fers te nullius egentem.
Omnis Aristippum decuit color et status et res,
Tentantem majora, fere præsentibus æquum.
Contra, quem duplici panno patientia velat,
Mirabor, vitæ via si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,

Personamque feret non inconcinnus utramque:
Alter Mileti textam cane pejus et angui
Vitabit chlamydem; morietur frigore, si non
Rettuleris pannum: refer, et sine vivat ineptus.
Res gerere et captos ostendere civibus hostes
Attingit solium Jovis et cœlestia tentat:
Principibus placuisse viris non ultima laus est.
Non cuivis homini contingit adire Corinthum.
Sedit, qui timuit ne non succederet: esto.
Quid? qui pervenit, fecitne viriliter? Atqui
Hic est aut nusquam, quod quærimus. Hic onus horret,
Ut parvis animis et parvo corpore majus;
Hic subit et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.
Coram rege suo de paupertate tacentes
Plus poscente ferent. Distat, sumasne pudenter,
An rapias: atqui rerum caput hoc erat, hic fons.
Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus,
Qui dicit, clamat: *Victum date.* Succinit alter:
Et mihi dividuo findetur munere quadra.
Sed tacitus pasci si posset corvus, haberet
Plus dapis et rixæ multo minus invidiæque.

Epistola XVIII.

AD LOLLIUM.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem præbere, professus amicum.
Est huic diversum vitio vitium prope majus,
Asperitas agrestis et inconcinna gravisque,
Quæ se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera, veraque virtus.
Virtus est medium vitiorum, et utrinque reductum.
Alter in obsequium plus æquo pronus, et imi

Derisor lecti, sic nutum divitis horret,
Sic iterat voces, et verba cadentia tollit,
Ut puerum sævo credas dictata magistro
Reddere, vel partes mimum tractare secundas:
Alter rixatur de lana sæpe caprina, et
Propugnat nugis armatus: *Scilicet, ut non*
Sit mihi prima fides, et vere quod placet ut non
Acriter elatrem? Pretium ætas altera sordet.
Ambigitur quid enim? Castor sciat an Dolichos plus;
Brundisium Minuci melius via ducat, an Appi.
Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga, dives amicus,
Sæpe decem vitiis instructior, odit et horret:
Aut, si non odit, regit; ac, veluti pia mater,
Plus quam se sapere et virtutibus esse priorem
Vult, et ait prope vera: *Meæ (contendere noli)*
Stultitiam patiuntur opes; tibi parvula res est:
Arcta decet sanum comitem toga; desine mecum
Certare. Eutrapelus, cuicunque nocere volebat,
Vestimenta dabat pretiosa: beatus enim jam
Cum pulchris tunicis sumet nova consilia et spes.
Arcanum neque tu scrutaberis illius unquam,
Commissumque teges, et vino tortus et ira.
Nec tua laudabis studia, aut aliena reprendes;
Nec, quum venari volet ille, poëmata panges.
Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion: tu cede potentis amici
Lenibus imperiis; quotiesque educet in agros
Ætolis onerata plagis jumenta canesque,
Surge, et inhumanæ senium depone Camenæ,
Cœnes ut pariter pulmenta laboribus emta;
Romanis solenne viris opus, utile famæ,

Vitæque et membris; præsertim quum valeas, et
Vel cursu superare canem vel viribus aprum
Possis: adde, virilia quod speciosius arma
Non est qui tractet (scis, quo clamore coronæ
Prœlia sustineas campestria); denique sævam
Militiam puer et Cantabrica bella tulisti
Sub duce, qui templis Parthorum signa refigit
Nunc, et si quid abest, Italis adjudicat armis.
Ac (ne te retrahas, et inexcusabilis absis),
Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno:
Partitur lintres exercitus; Actia pugna
Te duce per pueros hostili more refertur;
Adversarius est frater; lacus Hadria; donec
Alterutrum velox Victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam (si quid monitoris eges tu)
Quid, de quoque viro, et cui dicas, sæpe videto.
Percontatorem fugito, nam garrulus idem est;
Nec retinent patulæ commissa fideliter aures;
Et semel emissum volat irrevocabile verbum.
Qualem commendes, etiam atque etiam adspice; ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur, et quondam non dignum tradimus; ergo
Quem sua culpa premet, deceptus omitte tueri;
At penitus notum, si tentent crimina, serves,
Tuterisque tuo fidentem præsidio: qui
Dente Theonino quum circumroditur, ecquid
Ad te post paulo ventura pericula sentis?
Nam tua res agitur, paries quum proximus ardet,
Et neglecta solent incendia sumere vires.
Dulcis inexpertis cultura potentis amici,
Expertus metuit. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum te ferat aura.

Oderunt hilarem tristes, tristemque jocosi,
Sedatum celeres, agilem gnavumque remissi,
Potores bibuli media de nocte Falerni
Oderunt porrecta negantem pocula, quamvis
Nocturnos jures te formidare vapores.
Deme supercilio nubem : plerumque modestus
Occupat obscuri speciem, taciturnus acerbi.
Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter ævum,
Ne te semper inops agitet vexetque cupido,
Ne pavor, et rerum mediocriter utilium spes ;
Virtutem doctrina paret, naturane donet ;
Quid minuat curas, quid te tibi reddat amicum ;
Quid pure tranquillet, honos, an dulce lucellum,
An secretum iter, et fallentis semita vitæ.
Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas ? quid credis, amice, precari ?
Sit mihi, quod nunc est ; etiam minus : et mihi vivam
Quod superest ævi, si quid superesse volunt Di :
Sit bona librorum et provisæ frugis in annum
Copia ; neu fluitem dubiæ spe pendulus horæ.
Sed satis est orare Jovem, quæ donat et aufert :
Det vitam, det opes ; æquum mi animum ipse parabo.

Epistola XIX.

AD MÆCENATEM.

Prisco si credis, Mæcenas docte, Cratino,
Nulla placere diu nec vivére carmina possunt,
Quæ scribuntur aquæ potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poëtas,
Vina fere dulces oluerunt mane Camenæ.
Laudibus arguitur vini vinosus Homerus ;
Ennius ipse pater nunquam nisi potus ad arma
Prosiluit dicenda. *Forum putealque Libonis*

Mandabo siccis, adimam cantare severis.
Hoc simul edixi, non cessavere poëtæ
Nocturno certare mero, putere diurno.
Quid? si quis vultu torvo ferus, et pede nudo,
Exiguaque toga, simuletque ex ore Catonem,
Virtutemne repræsentet moresque Catonis?
Rupit Iarbitam Timagenis æmula lingua,
Dum studet urbanus, tenditque disertus haberi.
Decipit exemplar vitiis imitabile: quod si
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi sæpe
Bilem, sæpe jocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps;
Non aliena meo pressi pede. Qui sibi fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac, ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem:
Temperat Archilochi musam pede mascula Sappho.
Temperat Alcæus; sed rebus et ordine dispar,
Nec socerum quærit, quem versibus obliuat atris,
Nec sponsæ laqueum famoso carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus
Vulgavi fidicen: juvat immemorata ferentem
Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus.
Non ego ventosæ plebis suffragia venor
Impensis cœnarum et tritæ munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor:
Hinc illæ lacrimæ! Spissis indigna theatris
Scripta pudet recitare, et nugis addere pondus,
Si dixi: *Rides*, ait, *et Jovis auribus ista*
Servas; fidis enim manare poëtica mella

Te solum, tibi pulcher. Ad hæc ego naribus uti
Formido; et, luctantis acuto ne secer ungui,
Displicet iste locus, clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.

Epistola XX.

AD LIBRUM SUUM.

Vertumnum Janumque, liber, spectare videris;
Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves, et grata sigilla pudico;
Paucis ostendi gemis, et communia laudas;
Non ita nutritus! Fuge, quo descendere gestis:
Non erit emisso reditus tibi. *Quid miser egi?*
Quid volui? dices, ubi quis te læserit; et scis
In breve te cogi, plenus quum languet amator.
Quod si non odio peccantis desipit augur,
Carus eris Romæ, donec te deserat ætas.
Contrectatus ubi manibus sordescere vulgi
Cœperis, aut tineas pasces taciturnus inertes,
Aut fugies Uticam, aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus; ut ille,
Qui male parentem in rupes protrusit asellum
Iratus: quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Quum tibi sol tepidus plures admoverit aures,
Me libertino natum patre, et in tenui re
Majores pennas nido extendisse loqueris;
Ut, quantum generi demas, virtutibus addas.
Me primis Urbis belli placuisse domique;
Corporis exigui, præcanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te percontabitur ævum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.

Q. HORATII FLACCI

EPISTOLARUM

LIBER SECUNDUS.

Epistola I.

AD AUGUSTUM.

Quum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes, in publica commoda peccem,
Si longo sermone morer tua tempora, Cæsar.
Romulus, et Liber pater, et cum Castore Pollux,
Post ingentia facta Deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram,
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui prægravat artes
Infra se positas; exstinctus amabitur idem.
Præsenti tibi maturos largimur honores,
Jurandasque tuum per numen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.
Sed tuus hic populus, sapiens et justus in uno,
Te nostris ducibus, te Graiis anteferendo,
Cetera nequaquam simili ratione modoque
Æstimat, et, nisi quæ terris semota suisque
Temporibus defuncta videt, fastidit et odit;

Sic fautor veterum, ut tabulas peccare vetantes,
Quas bis quinque viri sanxerunt, fœdera regum
Vel Gabiis vel cum rigidis æquata Sabinis,
Pontificum libros, annosa volumina vatum,
Dictitet Albano Musas in monte locutas.
Si, quia Graiorum sunt antiquissima quæque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est quod multa loquamur:
Nil intra est oleam, nil extra est in nuce duri.
Venimus ad summum fortunæ: pingimus atque
Psallimus, et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poëmata reddit,
Scire velim, chartis pretium quotus arroget annus.
Scriptor, abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet? an inter
Viles atque novos? excludat jurgia finis.—
Est vetus atque probus, centum qui perficit annos.—
Quid? qui deperiit minor uno mense vel anno,
Inter quos referendus erit? veteresne poëtas?
An quos et præsens et postera respuat ætas?—
Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno.—
Utor permisso, caudæque pilos ut equinæ,
Paulatim vello, et demo unum, demo et item unum,
Dum cadat elusus ratione ruentis acervi,
Qui redit in fastos, et virtutem æstimat annis,
Miraturque nihil, nisi quod Libitina sacravit.
Ennius, et sapiens et fortis, et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Nævius in manibus non est, et mentibus hæret
Pæne recens? adeo sanctum est vetus omne poëma.
Ambigitur quoties uter utro sit prior, aufert
Pacuvius docti famam senis, Attius alti;
Dicitur Afrani toga convenisse Menandro;

Plautus ad exemplar Siculi properare Epicharmi;
Vincere Cæcilius gravitate, Terentius arte.
Hos ediscit, et hos arcto stipata theatro
Spectat Roma potens; habet hos numeratque poëtas
Ad nostrum tempus Livi scriptoris ab ævo.
Interdum vulgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poëtas,
Ut nihil anteferat, nihil illis comparet, errat:
Si quædam nimis antique, si pleraque dure
Dicere credit eos, ignave multa fatetur,
Et sapit, et mecum facit, et Jove judicat æquo.
Non equidem insector delendave carmina Livi
Esse reor, memini quæ plagosum mihi parvo
Orbilium dictare; sed emendata videri
Pulchraque et exactis minimum distantia miror.
Inter quæ verbum emicuit si forte decorum,
Si versus paulo concinnior unus et alter,
Injuste totum ducit venditque poëma.
Indignor quidquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper;
Nec veniam antiquis, sed honorem et præmia posci.
Recte necne crocum floresque perambulet Attæ
Fabula si dubitem, clament periisse pudorem
Cuncti pæne patres, ea quum reprehendere coner,
Quæ gravis Æsopus, quæ doctus Roscius egit:
Vel quia nil rectum, nisi quod placuit sibi, ducunt;
Vel quia turpe putant parere minoribus, et quæ
Imberbes didicere, senes perdenda fateri.
Jam Saliare Numæ carmen qui laudat, et illud,
Quod mecum ignorat, solus vult scire videri,
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Graiis novitas invisa fuisset,
Quam nobis, quid nunc esset vetus? aut quid haberet,
Quod legeret tereretque viritim publicus usus?

Ut primum positis nugari Græcia bellis
Cœpit, et in vitium fortuna labier æqua,
Nunc athletarum studiis, nunc arsit equorum,
Marmoris aut eboris fabros aut æris amavit,
Suspendit picta vultum mentemque tabella,
Nunc tibicinibus, nunc est gavisa tragœdis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonæ ventique secundi.
Romæ dulce diu fuit et solenne, reclusa
Mane domo vigilare, clienti promere jura,
Cautos nominibus rectis expendere nummos,
Majores audire, minori dicere, per quæ
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis, et calet uno
Scribendi studio: pueri patresque severi
Fronde comas vincti cœnant, et carmina dictant.
Ipse ego, qui nullos me affirmo scribere versus,
Invenior Parthis mendacior; et, prius orto
Sole vigil, calamum et chartas et scrinia posco.
Navim agere ignarus navis timet; abrotonum ægro
Non audet, nisi qui didicit, dare; quod medicorum est,
Promittunt medici; tractant fabrilia fabri:
Scribimus indocti doctique poëmata passim.

Hic error tamen, et levis hæc insania quantas
Virtutes habeat, sic collige: vatis avarus
Non temere est animus; versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet;
Non fraudem socio, puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo;
Militiæ quamquam piger et malus, utilis urbi;
Si das hoc, parvis quoque rebus magna juvari.
Os tenerum pueri balbumque poëta figurat,
Torquet ab obscœnis jam nunc sermonibus aurem,

Mox etiam pectus præceptis format amicis,
Asperitatis et invidiæ corrector et iræ;
Recte facta refert, orientia tempora notis
Instruit exemplis, inopem solatur et ægrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus, et præsentia numina sentit,
Cœlestes implorat aquas docta prece blandus,
Avertit morbos, metuenda pericula pellit,
Impetrat et pacem, et locupletem frugibus annum.
Carmine Di superi placantur, carmine manes.
Agricolæ prisci, fortes, parvoque beati,
Condita post frumenta, levantes tempore festo
Corpus, et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris, et conjuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium, memorem brevis ævi.
Fescennina per hunc inventa licentia morem
Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos
Lusit amabiliter, donec jam sævus apertam
In rabiem verti cœpit jocus, et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti; fuit intactis quoque cura
Conditione super communi; quin etiam lex
Pœnaque lata, malo quæ nollet carmine quemquam
Describi; vertere modum, formidine fustis
Ad bene dicendum delectandumque redacti.
Græcia capta ferum victorem cepit, et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius; et grave virus
Munditiæ pepulere: sed in longum tamen ævum
Manserunt hodieque manent vestigia ruris.
Serus enim Græcis admovit acumina chartis,
Et post Punica bella quietus quærere cœpit,

Quid Sophocles et Thespis et Æschylus utile ferrent.
Tentavit quoque rem, si digne vertere posset;
Et placuit sibi, natura sublimis et acer;
Nam spirat tragicum satis, et feliciter audet;
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet Comœdia tanto
Plus oneris, quanto veniæ minus. Adspice, Plautus
Quo pacto partes tutetur amantis ephebi,
Ut patris attenti, lenonis ut insidiosi;
Quantus sit Dossennus edacibus in parasitis,
Quam non adstricto percurrat pulpita socco.
Gestit enim nummum in loculos demittere, post hoc
Securus, cadat, an recto stet fabula talo.
Quem tulit ad scenam ventoso Gloria curru,
Exanimat lentus spectator, sedulus inflat.
Sic leve, sic parvum est, animum quod laudis avarum
Subruit aut reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.
Sæpe etiam audacem fugat hoc terretque poëtam,
Quod numero plures, virtute et honore minores,
Indocti stolidique, et depugnare parati,
Si discordet eques, media inter carmina poscunt
Aut ursum aut pugiles; his nam plebecula gaudet.
Verum equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quatuor aut plures aulæa premuntur in horas,
Dum fugiunt equitum turmæ peditumque catervæ;
Mox trahitur manibus regum fortuna retortis,
Esseda festinant, pilenta, petorrita, naves;
Captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus, seu
Diversum confusa genus panthera camelo,
Sive elephas albus vulgi converteret ora:
Spectaret populum ludis attentius ipsis,

Ut sibi præbentem mimo spectacula plura;
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quæ pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus, aut mare Tuscum,
Tanto cum strepitu ludi spectantur, et artes,
Divitiæque peregrinæ, quibus oblitus actor
Quum stetit in scena, concurrit dextera lævæ.
Dixit adhuc aliquid?—Nil sane.—*Quid placet ergo?*—
Lana Tarentino violas imitata veneno.

Ac ne forte putes, me, quæ facere ipse recusem,
Quum recte tractent alii, laudare maligne;
Ille per extentum funem mihi posse videtur
Ire poëta, meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis, modo ponit Athenis.
Verum age, et his, qui se lectori credere malunt,
Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis complere libris, et vatibus addere calcar,
Ut studio majore petant Helicona virentem.

Multa quidem nobis facimus mala sæpe poëtæ
(Ut vineta egomet cædam mea), quum tibi librum
Sollicito damus aut fesso; quum lædimur, unum
Si quis amicorum est ausus reprendere versum;
Quum loca jam recitata revolvimus irrevocati;
Quum lamentamur, non apparere labores
Nostros, et tenui deducta poëmata filo;
Quum speramus eo rem venturam, ut simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas, et egere vetes, et scribere cogas.
Sed tamen est operæ pretium cognoscere, quales
Ædituos habeat belli spectata, domique
Virtus, indigno non committenda poëtæ.
Gratus Alexandro regi Magno fuit ille

Chœrilus, incultus qui versibus et male natis
Rettulit acceptos, regale numisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine fœdo
Splendida facta linunt. Idem rex ille, poëma
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, ne quis se, præter Apellem,
Pingeret, aut alius Lysippo duceret æra
Fortis Alexandri vultum simulantia. Quod si
Judicium subtile videndis artibus illud
Ad libros et ad hæc Musarum dona vocares,
Bœotum in crasso jurares aëre natum.
At neque dedecorant tua de se judicia, atque
Munera, quæ multa dantis cum laude tulerunt
Dilecti tibi Virgilius Variusque poëtæ;
Nec magis expressi vultus per aënea signa,
Quam per vatis opus mores animique virorum
Clarorum apparent. Nec sermones ego mallem
Repentes per humum, quam res componere gestas;
Terrarumque situs et flumina dicere, et arces
Montibus impositas, et barbara regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Janum,
Et formidatam Parthis te principe Romam;
Si, quantum cuperem, possem quoque. Sed neque parvum
Carmen majestas recipit tua, nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem, stulte quem diligit, urget,
Præcipue quum se numeris commendat et arte:
Discit enim citius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium, quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam,
Nec prave factis decorari versibus opto,
Ne rubeam pingui donatus munere, et una

Cum scriptore meo, capsa porrectus aperta,
Deferar in vicum vendentem thus et odores
Et piper et quidquid chartis amicitur ineptis

Epistola II.

AD JULIUM FLORUM.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere, natum
Tibure vel Gabiis, et tecum sic agat: *Hic et*
Candidus, et talos a vertice pulcher ad imos,
Fiet eritque tuus nummorum millibus octo,
Verna ministeriis ad nutus aptus heriles,
Literulis Græcis imbutus, idoneus arti
Cuilibet; argilla quidvis imitaberis uda;
Quin etiam canet indoctum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenius æquo
Laudat venales, qui vult extrudere, merces.
Res urget me nulla; meo sum pauper in ære:
Nemo hoc mangonum faceret tibi: non temere a me
Quivis ferret idem: semel hic cessavit, et, ut fit,
In scalis latuit metuens pendentis habenæ.
Des nummos, excepta nihil te si fuga lædit.
Ille ferat pretium, pœnæ securus, opinor.
Prudens emisti vitiosum; dicta tibi est lex:
Insequeris tamen hunc, et lite moraris iniqua?
Dixi me pigrum proficiscenti tibi, dixi
Talibus officiis prope mancum; ne mea sævus
Jurgares ad te quod epistola nulla rediret.
Quid tum profeci, mecum facientia jura
Si tamen attentas? Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis
Ærumnis, lassus dum noctu stertit, ad assem
Perdiderat: post hoc vehemens lupus, et sibi et hosti

Iratus pariter, jejunis dentibus acer,
Præsidium regale loco dejecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum donis ornatur honestis ;
Accipit et bis dena super sestertia nummum.
Forte sub hoc tempus castellum evertere prætor
Nescio quod cupiens hortari cœpit eundem
Verbis, quæ timido quoque possent addere mentem :
I, bone, quo virtus tua te vocat, I pede fausto,
Grandia laturus meritorum præmia ! Quid stas ?
Post hæc ille catus, quantumvis rusticus, *Ibit,*
Ibit eo quo vis, qui zonam perdidit, inquit.
Romæ nutriri mihi contigit atque doceri,
Iratus Graiis quantum nocuisset Achilles :
Adjecere bonæ paulo plus artis Athenæ ;
Scilicet ut possem curvo dignoscere rectum,
Atque inter silvas Academi quærere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit æstus in arma,
Cæsaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pennis, inopemque paterni
Et laris et fundi, paupertas impulit audax
Ut versus facerem : sed, quod non desit, habentem
Quæ poterunt unquam satis expurgare cicutæ,
Ni melius dormire putem quam scribere versus ?
Singula de nobis anni prædantur euntes ;
Eripuere jocos, Venerem, convivia, ludum ;
Tendunt extorquere poëmata : quid faciam vis ?
Denique non omnes eadem mirantur amantque :
Carmine tu gaudes, hic delectatur iambis,
Ille Bioneis sermonibus et sale nigro.
Tres mihi convivæ prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem ? quid non dem ? Renuis tu, quod jubet alter ;
Quod petis, id sane est invisum acidumque duobus.

Præter cetera, me Romæne poëmata censes
Scribere posse, inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis; cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque:
Intervalla vides humane commoda.—*Verum*
Puræ sunt plateæ, nihil ut meditantibus obstet.—
Festinat calidus mulis gerulisque redemtor,
Torquet nunc lapidem, nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc, et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus, et fugit urbes,
Rite cliens Bacchi, somno gaudentis et umbra:
Tu me inter strepitus nocturnos atque diurnos
Vis canere, et contacta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumsit Athenas,
Et studiis annos septem dedit, insenuitque
Libris et curis, statua taciturnius exit
Plerumque, et risu populum quatit: hic ego rerum
Fluctibus in mediis, et tempestatibus urbis,
Verba lyræ motura sonum connectere digner?
Auctor erat Romæ consulto rhetor, ut alter
Alterius sermone meros audiret honores;
Gracchus ut hic illi foret, huic ut Mucius ille.
Qui minus argutos vexat furor iste poëtas?
Carmina compono, hic elegos; mirabile visu
Cælatumque novem Musis opus! Adspice primum,
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus ædem!
Mox etiam, si forte vacas, sequere, et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Cædimur, et totidem plagis consumimus hostem.
Lento Samnites ad lumina prima duello.
Discedo Alcæus puncto illius; ille meo quis?

Quis, nisi Callimachus? si plus adposcere visus,
Fit Mimnermus, et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Quum scribo, et supplex populi suffragia capto:
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures.
Ridentur mala qui componunt carmina: verum
Gaudent scribentes, et se venerantur, et ultro,
Si taceas, laudant quidquid scripsere, beati.
At qui legitimum cupiet fecisse poëma,
Cum tabulis animum censoris sumet honesti;
Audebit quæcunque parum splendoris habebunt,
Et sine pondere erunt, et honore indigna ferentur,
Verba movere loco, quamvis invita recedant,
Et versentur adhuc intra penetralia Vestæ.
Obscurata diu populo bonus eruet, atque
Proferet in lucem speciosa vocabula rerum,
Quæ, priscis memorata Catonibus atque Cethegis,
Nunc situs informis premit et deserta vetustas:
Adsciscet nova, quæ genitor produxerit usus.
Vehemens et liquidus, puroque simillimus amni,
Fundet opes, Latiumque beabit divite lingua;
Luxuriantia compescet, nimis aspera sano
Levabit cultu, virtute carentia tollet,
Ludentis speciem dabit, et torquebitur, ut qui
Nunc Satyrum nunc agrestem Cyclopa movetur.
Prætulerim scriptor delirus inersque videri,
Dum mea delectent mala me, vel denique fallant,
Quam sapere et ringi. Fuit haud ignobilis Argis,
Qui se credebat miros audire tragœdos,
In vacuo lætus sessor plausorque theatro;
Cetera qui vitæ servaret munia recto
More, bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis,
Et signo læso non insanire lagenæ;

Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque refectus
Expulit elleboro morbum bilemque meraco,
Et redit ad sese: Pol, me occidistis, amici,
Non servastis, ait, cui sic extorta voluptas,
Et demtus pretium mentis gratissimus error.
Nimirum sapere est abjectis utile nugis,
Et tempestivum pueris concedere ludum,
Ac non verba sequi fidibus modulanda Latinis.
Sed veræ numerosque modosque ediscere vitæ.
Quocirca mecum loquor hæc, tacitusque recordor:
Si tibi nulla sitim finiret copia lymphæ,
Narrares medicis: quod, quanto plura parasti,
Tanto plura cupis, nulline faterier audes?
Si vulnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba
Proficiente nihil curarier. Audieras, cui
Rem Di donarent, illi decedere pravam
Stultitiam; et, quum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem?
At si divitiæ prudentem reddere possent,
Si cupidum timidumque minus te, nempe ruberes,
Viveret in terris te si quis avarior uno.
Si proprium est, quod quis libra mercatur et ære,
Quædam, si credis consultis, mancipat usus:
Qui te pascit ager, tuus est; et villicus Orbi,
Quum segetes occat tibi mox frumenta daturas,
Te dominum sentit. Das nummos, accipis uvam,
Pullos, ova, cadum temeti: nempe modo isto
Paulatim mercaris agrum, fortasse trecentis,
Aut etiam supra, nummorum millibus emtum.
Quid refert, vivas numerato nuper an olim?
Emtor Aricini quondam Veientis et arvi
Emtum cœnat olus, quamvis aliter putat; emtis
Sub noctem gelidam lignis calefactat aënum;

Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit jurgia ; tanquam
Sit proprium quidquam, puncto quod mobilis horæ,
Nunc prece, nunc pretio, nunc vi, nunc morte suprema,
Permutet dominos et cedat in altera jura.
Sic, quia perpetuus nulli datur usus, et heres
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea ? Quidve Calabris
Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro ?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gætulo murice tinctas,
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
Præferat Herodis palmetis pinguibus ; alter,
Dives et importunus, ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturæ Deus humanæ, mortalis in unum-
Quodque caput, vultu mutabilis, albus et ater.
Utar, et ex modico, quantum res poscet, acervo
Tollam ; nec metuam, quid de me judicet heres,
Quod non plura datis invenerit : et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet, et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumtum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda procul procul absit : ego, utrum
Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis aquilone secundo ;
Non tamen adversis ætatem ducimus austris ;
Viribus, ingenio, specie, virtute, loco, re,
Extremi primorum, extremis usque priores.

Non es avarus: abi. Quid? cetera jam simul isto
Cum vitio fugere? caret tibi pectus inani
Ambitione? caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exemta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis atque bibisti;
Tempus abire tibi est; ne potum largius æquo
Rideat et pulset lasciva decentius ætas.

Q. HORATII FLACCI

EPISTOLA AD PISONES.

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EPISTOLA AD PISONES.

Humano capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulæ fore librum
Persimilem, cujus, velut ægri somnia, vanæ
Fingentur species; ut nec pes, nec caput uni
Reddatur formæ.—*Pictoribus atque poëtis*
Quidlibet audendi semper fuit æqua potestas.—
Scimus, et hanc veniam petimusque damusque vicissim:
Sed non ut placidis coëant immitia: non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Assuitur pannus; quum lucus et ara Dianæ,
Et properantis aquæ per amœnos ambitus agros,
Aut flumen Rhenum, aut pluvius describitur arcus.
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare: quid hoc, si fractis enatat exspes
Navibus, ære dato qui pingitur? Amphora cœpit
Institui; currente rota cur urceus exit?
Denique sit quidvis, simplex dumtaxat et unum.
Maxima pars vatum, pater et juvenes patre digni,
Decipimur specie recti: brevis esse laboro,
Obscurus fio; sectantem lenia nervi

Deficiunt animique; professus grandia turget;
Serpit humi tutus nimium timidusque procellæ;
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpæ fuga, si caret arte.
Æmilium circa ludum faber unus et ungues
Exprimet, et molles imitabitur ære capillos;
Infelix operis summa, quia ponere totum
Nesciet. Hunc ego me, si quid componere curem,
Non magis esse velim, quam naso vivere pravo,
Spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, æquam
Viribus, et versate diu, quid ferre recusent,
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc, nec lucidus ordo.
Ordinis hæc virtus erit et Venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et præsens in tempus omittat.
In verbis etiam tenuis cautusque serendis,
Hoc amet, hoc spernat promissi carminis auctor.
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indicis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget, dabiturque licentia sumta pudenter.
Et nova factaque nuper habebunt verba fidem, si
Græco fonte cadant, parce detorta. Quid autem
Cæcilio Plautoque dabit Romanus, ademtum
Virgilio Varioque? Ego cur, acquirere pauca
Si possum, invideor, quum lingua Catonis et Enni
Sermonem patrium ditaverit, et nova rerum
Nomina protulerit? Licuit, semperque licebit,
Signatum præsente nota procudere nomen.
Ut silvæ, foliis pronos mutantis in annos,
Prima cadunt; ita verborum vetus interit ætas,

Et juvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque ; sive, recepto
Terra Neptuno, classes aquilonibus arcet
Regis opus ; sterilisve diu palus aptaque remis
Vicinas urbes alit, et grave sentit aratrum ;
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius. Mortalia facta peribunt :
Nedum sermonum stet honos et gratia vivax.
Multa renascentur, quæ jam cecidere, cadentque
Quæ nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi.
Res gestæ regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos.
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant, et adhuc sub judice lis est.
Archilochum proprio rabies armavit iambo :
Hunc socci cepere pedem grandesque cothurni,
Alternis aptum sermonibus, et populares
Vincentem strepitus, et natum rebus agendis.
Musa dedit fidibus Divos, puerosque Deorum,
Et pugilem victorem, et equum certamine primum,
Et juvenum curas, et libera vina referre.
Descriptas servare vices operumque colores,
Cur ego, si nequeo ignoroque, poëta salutor ?
Cur nescire, pudens prave, quam discere malo ?
Versibus exponi tragicis res comica non vult :
Indignatur item privatis, ac prope socco
Dignis carminibus narrari cœna Thyestæ.
Singula quæque locum teneant sortita decenter.
Interdum tamen et vocem Comœdia tollit,
Iratusque Chremes tumido delitigat ore ;
Et tragicus plerumque dolet sermone pedestri.
Telephus et Peleus, quum pauper et exsul, uterque

Projicit ampullas et sesquipedalia verba,
Si cor spectantis curat tetigisse querela.
Non satis est pulchra esse poëmata ; dulcia sunto,
Et quocunque volent, animum auditoris agunto.
Ut ridentibus arrident, ita flentibus affient
Humani vultus. Si vis me flere, dolendum est
Primum ipsi tibi ; tunc tua me infortunia lædent,
Telephe vel Peleu : male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia mœstum
Vultum verba decent, iratum plena minarum,
Ludentem lasciva, severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum ; juvat, aut impellit ad iram,
Aut ad humum mœrore gravi deducit et angit ;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum, divusne loquatur an heros,
Maturusne senex an adhuc florente juventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere, aut sibi convenientia finge,
Scriptor. Honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer,
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scenæ committis, et audes
Personam formare novam, servetur ad imum
Qualis ab incepto processerit, et sibi constet.
Difficile est proprie communia dicere : tuque
Rectius Iliacum carmen deducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati juris erit, si

Nec circa vilem patulumque moraberis orbem,
Nec verbum verbo curabis reddere fidus
Interpres, nec desilies imitator in arctum,
Unde pedem proferre pudor vetet aut operis lex.
Nec sic incipies, ut scriptor cyclicus olim :
Fortunam Priami cantabo et nobile bellum.
Quid dignum tanto feret hic promissor hiatu ?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte :
Dic mihi, Musa, virum, captæ post tempora Trojæ
Qui mores hominum multorum vidit et urbes.
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten, Scyllamque, et cum Cyclope Charybdin ;
Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum orditur ab ovo.
Semper ad eventum festinat, et in medias res,
Non secus ac notas, auditorem rapit, et, quæ
Desperat tractata nitescere posse, relinquit ;
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
Tu, quid ego et populus mecum desideret, audi :
Si fautoris eges aulæa manentis, et usque
Sessuri, donec cantor, *Vos plaudite*, dicat,
Ætatis cujusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
Reddere qui voces jam scit puer, et pede certo
Signat humum, gestit paribus colludere, et iram
Colligit ac ponit temere, et mutatur in horas.
Imberbus juvenis, tandem custode remoto,
Gaudet equis canibusque et aprici gramine campi ;
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus æris,
Sublimis, cupidusque, et amata relinquere pernix.
Conversis studiis ætas animusque virilis

Quærit opes et amicitias, inservit honori,
Commisisse cavet, quod mox mutare laboret.
Multa senem circumveniunt incommoda, vel quod
Quærit, et inventis miser abstinet, ac timet uti,
Vel quod res omnes timide gelideque ministrat,
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt. Ne forte seniles
Mandentur juveni partes, pueroque viriles,
Semper in adjunctis ævoque morabimur aptis.
Aut agitur res in scenis, aut acta refertur.
Segnius irritant animos demissa per aurem,
Quam quæ sunt oculis subjecta fidelibus, et quæ
Ipse sibi tradit spectator: non tamen intus
Digna geri promes in scenam; multaque tolles
Ex oculis, quæ mox narret facundia præsens.
Ne pueros coram populo Medea trucidet,
Aut humana palam coquat exta nefarius Atreus,
Aut in avem Progne vertatur, Cadmus in anguem.
Quodcunque ostendis mihi sic, incredulus odi.
Neve minor neu sit quinto productior actu
Fabula, quæ posci vult et spectata reponi:
Nec Deus intersit, nisi dignus vindice nodus
Inciderit; nec quarta loqui persona laboret.
Actoris partes Chorus officiumque virile
Defendat, neu quid medios intercinat actus,
Quod non proposito conducat et hæreat apte.
Ille bonis faveatque et consilietur amice,
Et regat iratos, et amet pacare tumentes;
Ille dapes laudet mensæ brevis, ille salubrem
Justitiam, legesque, et apertis otia portis,
Ille tegat commissa, Deosque precetur et oret,
Ut redeat miseris, abeat Fortuna superbis.

Tibia non, ut nunc, orichalco vincta, tubæque
Æmula, sed tenuis simplexque foramine pauco
Adspirare et adesse Choris erat utilis, atque
Nondum spissa nimis complere sedilia flatu;
Quo sane populus numerabilis, utpote parvus,
Et frugi castusque verecundusque coibat.
Postquam cœpit agros extendere victor, et urbem
Latior amplecti murus, vinoque diurno
Placari Genius festis impune diebus,
Accessit numerisque modisque licentia major;
Indoctus quid enim saperet liberque laborum
Rusticus, urbano confusus, turpis honesto?
Sic priscæ motumque et luxuriem addidit arti
Tibicen, traxitque vagus per pulpita vestem;
Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia præceps;
Utiliumque sagax rerum, et divina futuri,
Sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit, et asper
Incolumi gravitate jocum tentavit, (eo quod)
Illecebris erat et grata novitate morandus
Spectator, functusque sacris, et potus, et exlex.
Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo,
Ne, quicunque Deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas,
Aut, dum vitat humum, nubes et inania captet.
Effutire leves indigna Tragœdia versus,
Ut festis matrona moveri jussa diebus,
Intererit Satyris paulum pudibunda protervis.
Non ego inornata et dominantia nomina solum
Verbaque, Pisones, Satyrorum scriptor amabo;
Nec sic enitar tragico differre colori,

Ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulusque Dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
Speret idem; sudet multum, frustraque laboret
Ausus idem. Tantum series juncturaque pollet,
Tantum de medio sumtis accedit honoris.
Silvis educti caveant, me judice, Fauni,
Ne, velut innati triviis ac pæne forenses,
Aut nimium teneris juvenentur versibus unquam,
Aut immunda crepent ignominiosaque dicta.
Offenduntur enim, quibus est equus, et pater, et res;
Nec, si quid fricti ciceris probat et nucis emtor,
Æquis accipiunt animis donantve corona.

Syllaba longa brevi subjecta vocatur Iambus,
Pes citus; unde etiam Trimetris accrescere jussit
Nomen iambeis, quum senos redderet ictus
Primus ad extremum similis sibi. Non ita pridem
Tardior ut paulo graviorque veniret ad aures,
Spondeos stabiles in jura paterna recepit
Commodus et patiens; non ut de sede secunda
Cederet aut quarta socialiter. Hic et in Atti
Nobilibus Trimetris apparet rarus, et Enni.
In scenam missus magno cum pondere versus,
Aut operæ celeris nimium curaque carentis,
Aut ignoratæ premit artis crimine turpi.
Non quivis videt immodulata poëmata judex;
Et data Romanis venia est indigna poëtis.
Idcircone vager, scribamque licenter? Ut omnes
Visuros peccata putem mea: tutus et intra
Spem veniæ cautus? vitavi denique culpam,
Non laudem merui. Vos exemplaria Græca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales: nimium patienter utrumque,

Ne dicam stulte, mirati, si modo ego et vos
Scimus inurbanum lepido seponere dicto,
Legitimumque sonum digitis callemus et aure.
Ignotum tragicæ genus invenisse Camenæ
Dicitur et plaustris vexisse poëmata Thespis,
Qui canerent agerentque peruncti fæcibus ora.
Post hunc personæ pallæque repertor honestæ
Æschylus et modicis instravit pulpita tignis,
Et docuit magnumque loqui nitique cothurno.
Successit vetus his Comœdia, non sine multa
Laude; sed in vitium libertas excidit, et vim
Dignam lege regi. Lex est accepta, Chorusque
Turpiter obticuit, sublato jure nocendi.
Nil intentatum nostri liquere poëtæ:
Nec minimum meruere decus, vestigia Græca
Ausi deserere, et celebrare domestica facta,
Vel qui prætextas, vel qui docuere togatas.
Nec virtute foret clarisve potentius armis,
Quam lingua, Latium, si non offenderet unum-
Quemque poëtarum limæ labor et mora. Vos, O
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coërcuit, atque
(Præsectum decies non castigavit ad unguem.)
Ingenium misera quia fortunatius arte
Credit, et excludit sanos Helicone poëtas
Democritus, bona pars non ungues ponere curat,
Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poëtæ,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego lævus,
Qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poëmata. Verum
Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quæ ferrum valet, exsors ipsa secandi:
Munus et officium, nil scribens ipse, docebo;

Unde parentur opes, quid alat formetque poëtam;
Quid deceat, quid non; quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons:
Rem tibi Socraticæ poterunt ostendere chartæ,
Verbaque provisam rem non invita sequentur.
Qui didicit, patriæ quid debeat, et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quæ
Partes in bellum missi ducis, ille profecto
Reddere personæ scit convenientia cuique.
Respicere exemplar vitæ morumque jubebo
Doctum imitatorem, et veras hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula, nullius veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur,
Quam versus inopes rerum nugæque canoræ.
Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, præter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere.—*Dicas,*
Filius Albini, si de quincunce remota est
Uncia, quid superat?—Poteras dixisse.—Triens.—Eu!
Rem poteris servare tuam. Redit uncia, quid fit?—
Semis.—An, hæc animos ærugo et cura peculi
Quum semel imbuerit, speramus carmina fingi
Posse linenda cedro, et levi servanda cupresso?
Aut prodesse volunt aut delectare poëtæ,
Aut simul et jucunda et idonea dicere vitæ.
Quidquid præcipies, esto brevis, ut cito dicta
Percipiant animi dociles, teneantque fideles.
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris:
Ne, quodcunque volet, poscat sibi fabula credi;
Neu pransæ Lamiæ vivum puerum extrahat alvo
Centuriæ seniorum agitant expertia frugis,

Celsi prætereunt austera poëmata Ramnes:
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo.
Hic meret æra liber Sosiis, hic et mare transit,
Et longum noto scriptori prorogat ævum.
Sunt delicta tamen, quibus ignovisse velimus:
Nam neque chorda sonum reddit, quem vult manus et mens,
Poscentique gravem persæpe remittit acutum;
Nec semper feriet quodcunque minabitur arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; ut citharœdus
Ridetur, chordam qui semper oberrat eadem;
Sic mihi, qui multum cessat, fit Chœrilus ille,
Quem bis terve bonum cum risu miror; et idem
Indignor, quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Ut pictura, poësis: erit, quæ, si propius stes,
Te capiet magis, et quædam, si longius abstes;
Hæc amat obscurum, volet hæc sub luce videri,
Judicis argutum quæ non formidat acumen:
Hæc placuit semel, hæc decies repetita placebit.
O major juvenum, quamvis et voce paterna
Fingeris ad rectum, et per te sapis, hoc tibi dictum
Tolle memor: certis medium et tolerabile rebus
Recte concedi. Consultus juris et actor
Causarum mediocris abest virtute diserti
Messalæ, nec scit quantum Cascellius Aulus;
Sed tamen in pretio est: mediocribus esse poëtis
Non homines, non Di, non concessere columnæ.
Ut gratas inter mensas symphonia discors
Et crassum unguentum et Sardo cum melle papaver
Offendunt, poterat duci quia cœna sine istis;

Sic animis natum inventumque poëma juvandis,
Si paulum a summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilæ discive trochive quiescit,
Ne spissæ risum tollant impune coronæ :
Qui nescit, versus tamen audet fingere.—*Quidni?*
Liber et ingenuus, præsertim censu equestrem
Summam nummorum, vitioque remotus ab omni.—
Tu nihil invita dices faciesve Minerva ;
Id tibi judicium est, ea mens : si quid tamen olim
Scripseris, in Mæci descendat judicis aures,
Et patris, et nostras, nonumque prematur in annum,
Membranis intus positis. Delere licebit,
Quod non ederis : nescit vox missa reverti.
Silvestres homines sacer interpresque Deorum
Cædibus et victu fœdo deterruit Orpheus ;
Dictus ob hoc lenire tigres rabidosque leones :
Dictus et Amphion, Thebanæ conditor urbis,
Saxa movere sono testudinis, et prece blanda
Ducere quo vellet. Fuit hæc sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno.
Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus,
Tyrtæusque mares animos in Martia bella
Versibus exacuit. Dictæ per carmina sortes,
Et vitæ monstrata via est, et gratia regum
Pieriis tentata modis, ludusque repertus,
Et longorum operum finis : ne forte pudori
Sit tibi Musa lyræ sollers, et cantor Apollo.
Natura fieret laudabile carmen, an arte,
Quæsitum est : ego nec studium sine divite vena,
Nec rude quid possit video ingenium ; alterius sic
Altera poscit opem res, et conjurat amice.

Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit Venere et vino. Qui Pythia cantat
Tibicen, didicit prius, extimuitque magistrum.
Nec satis est dixisse: *Ego mira poëmata pango:*
Occupet extremum scabies; mihi turpe relinqui est,
Et, quod non didici, sane nescire fateri.
Ut præco, ad merces turbam qui cogit emendas,
Assentatores jubet ad lucrum ire poëta
Dives agris, dives positis in fenore nummis.
Si vero est, unctum qui recte ponere possit,
Et spondere levi pro paupere, et eripere atris
Litibus implicitum, mirabor si sciet inter-
Noscere mendacem verumque beatus amicum.
Tu seu donaris, seu quid donare voles cui,
Nolito ad versus tibi factos ducere plenum
Lætitiæ; clamabit enim, *Pulchre! bene! recte!*
Pallescet super his; etiam stillabit amicis
Ex oculis rorem, saliet, tundet pede terram,
Ut, quæ conductæ plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo, sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urguere culullis,
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quinctilio si quid recitares, *Corrige sodes*
Hoc, ajebat, *et hoc.* Melius te posse negares,
Bis terque expertum frustra, delere jubebat,
Et male tornatos incudi reddere versus.
Si defendere delictum, quam vertere, malles,
Nullum ultra verbum aut operam insumebat inanem;
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
Culpabit duros, incomtis allinet atrum

Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit,
Fiet Aristarchus; non dicet: *Cur ego amicum* 450
Offendam in nugis? Hæ nugæ seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urget,
Aut fanaticus error, et iracunda Diana,
Vesanum tetigisse timent fugiuntque poëtam, 455
Qui sapiunt; agitant pueri, incautique sequuntur.
Hic dum sublimis versus ructatur, et errat,
Si veluti merulis intentus decidit auceps
In puteum foveamve, licet, *Succurrite*, longum
Clamet, *io cives!* ne sit, qui tollere curet. 460
Si curet quis opem ferre, et demittere funem,
Qui scis, an prudens huc se projecerit, atque
Servari nolit? dicam, Siculique poëtæ
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Ætnam 465
Insiluit. Sit jus liceatque perire poëtis.
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit; nec, si retractus erit, jam
Fiet homo, et ponet famosæ mortis amorem.
Nec satis apparet, cur versus factitet; utrum 470
Minxerit in patrios cineres, an triste bidental
Moverit incestus: certe furit, ac velut ursus
Objectos caveæ valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus:
Quem vero arripuit, tenet, occiditque legendo, 475
Non missura cutem, nisi plena cruoris, hirudo.

EXPLANATORY NOTES.

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ODES.

THE word *Ode* (from the Greek ᾠδή) was not introduced into the Latin tongue until the third or fourth century of our era, and was then first used to denote any pieces of a lyric nature. The grammarians, perceiving that Horace had more than once used the word *carmen* to designate this kind of poetry, ventured to place it at the head of his odes, and their example has been followed by almost all succeeding editors. We have no very strong reason, however, to suppose that the poet himself ever intended this as a general title for his lyric productions. (Compare *Les Poésies D'Horace, par Sanadon*, vol. i., p. 6.)

ODE I. Addressed to Mæcenas, and intended probably by Horace as a dedication to him of part of his odes. It is generally thought that the poet collected together and presented on this occasion the first three books of his lyric pieces. From the complexion, however, of the last ode of the second book, it would appear that the third book was separately given to the world, and at a later period.

The subject of the present ode is briefly this: The objects of human desire and pursuit are various. One man delights in the victor's prize at the public games, another in attaining to high political preferment, a third in the pursuits of agriculture, &c. My chief aim is the successful cultivation of lyric verse, in which if I shall obtain your applause, O Mæcenas, my lot will be a happy one indeed.

1–2. 1. *Mæcenas atavis*, &c. "Mæcenas, descended from regal ancestors." Caius Cilnius Mæcenas, who shared with Agrippa the favor and confidence of Augustus, and distinguished himself by his patronage of literary men, belonged to the Cilnian family, and was descended from Elbius Volterrenus, one of the *Lucumones*, or ruling chieftains of Etruria. He is even said to have numbered Porsena among his more remote ancestors. Compare *Life*, p. liii.—2. *O et præsidium*, &c. "O both my patron and sweet glory." The expression *dulce decus meum* refers to the feeling of gratification entertained by the poet in having so illustrious a patron and friend.—The synalœpha is neglected in the commencement of this line, as it always is in the case of *O, Heu, Ah*, &c., since the voice is sustained and the hiatus prevented by the strong feeling which these interjections are made to express.

3. *Sunt quos curriculo*, &c. "There are some, whom it delights to have collected the Olympic dust in the chariot-course," *i. e.*, to have contended for the prize at the Olympic games. The Olympic, the chief of the Grecian games, are here put κατ' ἐξοχήν for any games. The Olym-

pic games were celebrated at Olympia in Elis, on the banks of the Alphēus, after an interval of four years, from the eleventh to the fifteenth of the month Hecatombæon, which corresponds nearly to our July. They were celebrated in honor of Jove, and the crown which formed the prize was of wild olive (*oleaster*, κότινος). The other great games were the *Pythian*, the prize, a crown of bay; the *Nemean*, a crown of fresh parsley, and the *Isthmian*, first a crown of pine, then of withered parsley, and then again of pine.

4. *Metaque fervidis*, &c. "And whom the goal, skillfully avoided by the glowing wheels." The principal part of the charioteer's skill was displayed in coming as near as possible to the *metæ*, or goals. In the Roman circus, a low wall was erected which divided the *Spatium*, or race-ground, into two unequal parts. At each of its extremities, and resting on hollow basements, were placed three pillars formed like cones; these cones were properly called *metæ;* but the whole was often collectively termed in the singular *meta*. The chariots, after starting from the *carceres*, or barriers, where their station had been determined by lot, ran seven times around the low wall, or *spina*, as Cassiodorus calls it. The chief object, therefore, of the rival charioteers, was to get so near to the *spina* as to graze (*evitare*) the *meta* in turning. This, of course, would give the shortest space to run, and, if effected each heat, would ensure the victory. In the Greek hippodromes, the starting place and goal were each marked by a square pillar, and half way between these was a third.

5–6. 5. *Palmaque nobilis*. "And the ennobling palm." Besides the crown, a palm-branch was presented to the conqueror at the Grecian games, as a general token of victory: this he carried in his hand. (Compare *Pausanias*, viii., 48.)—6. *Terrarum dominos*. "The rulers of the world," referring simply to the gods, and not, as some explain the phrase, to the Roman people.

7–10. 7. *Hunc*. Understand *juvat*. *Hunc* in this line, *illum* in the 9th, and *gaudentem* in the 11th, denote, respectively, the ambitious aspirant after popular favors, the eager speculator in grain, and the contented farmer.—8. *Certat tergeminis*, &c. "Vie with each other in raising him to the highest offices in the state." *Honoribus* is here the dative, by a Græcism, for *ad honores*. The epithet *tergeminis* is equivalent merely to *amplissimis*, and not, as some think, to the three offices of Curule Ædile, Prætor, and Consul. Observe, moreover, the poetic idiom in *certat tollere*, where the prose form of expression would be *certat ut tollat*, or *certat ad tollendum*.—9. *Illum*. Understand *juvat*.—10. *Libycis*. One of the principal granaries of Rome was the fertile region adjacent to the Syrtis Minor, and called Byzacium or Emporiæ. It formed part of Africa Propria. Horace uses the epithet *Libycis* for *Africis*, in imitation of the Greek writers, with whom Libya (Λιβύη) was a general appellation for the entire continent of Africa. Other grain countries, on which Rome also reliëd for a supply, were Egypt and Sicily.—*Areis*. The ancient threshing-floor was a raised place in the field, open on all sides to the wind.

11–15. 11. *Gaudentem*. "While a third who delights."—*Sarculo*. "With the hoe." *Sarculum* is for *sarriculum*, from *sarrio*.—12. *Attalicis*

conditionibus. "By offers of all the wealth of Attalus." Alluding to Attalus III., the last king of Pergamus, famed for his riches, which he bequeathed, together with his kingdom, to the Roman people.—13. *Trabe Cypria*. The epithet "Cyprian" seems to allude here not so much to the commerce of the island, extensive as it was, as to the excellent quality of its naval timber. The poet, it will be perceived, uses the expressions *Cypria, Myrtoum, Icariis, Africum, Massici*, &c. κατ' ἐξοχήν, for *any* ship, *any* sea, *any* waves, &c.—14. *Myrtoum*. The Myrtoan Sea was a part of the Ægean, extending from the promontory of *Carystus*, at the southeastern extremity of Eubœa, to the promontory of *Malea* in Laconia, and therefore lying off Attica, Argolis, and the eastern coast of Laconia. It reached eastward as far as the *Cyclades*. The name was derived from the small island of *Myrtos* near Eubœa.—*Pavidus nauta*. "Becoming a timid mariner."—15. *Icariis fluctibus*. The Icarian Sea was part of the Ægean, between and also to the south of Icaria and Samos. It derived its name, as the ancient mythologists pretend, from Icarus, the son of Dædalus, who, according to them, fell into it and was drowned, when accompanying his father in his flight from the island of Crete.—*Africum*. The wind *Africus* denotes, in strictness, the "west-southwest." In translating the text, it will be sufficient to render it by "southwest." It derived its name from the circumstance of its coming in the direction of Africa Propria.

16–19. 16. *Mercator*. The *Mercatores*, among the Romans, were those who, remaining only a short time in any place, visited many countries, and were almost constantly occupied with the exportation or importation of merchandise. The *Negotiatores*, on the other hand, generally continued for some length of time in a place, whether at Rome or in the provinces.—*Metuens*. "As long as he dreads." Equivalent to *dum metuit*.—*Otium et oppidi*, &c. "Praises a retired life, and the rural scenery around his native place." Orelli, less correctly, joins in construction *oppidi sui otium et rura*. Acidalius (*ad Vell. Paterc.*) conjectures *tuta* for *rura*, which Bentley adopts. But the received reading is every way superior.—18. *Pauperiem*. "Contracted means." Horace and the best Latin writers understand by *pauperies* and *paupertas*, not absolute poverty, which is properly expressed by *egestas*, but a state in which we are deprived indeed of the comforts, and yet possess, in some degree, the necessaries of life.—19. *Massici*. Of the Roman wines, the best growths are styled indiscriminately *Massicum* and *Falernum* (vinum). The Massic wine derived its name from the vineyards of *Mons Massicus*, now *Monte Massico*, near the ancient Sinuessa. Consult *Excursus* VIII.

20–21. 20. *Partem solido*, &c. Upon the increase of riches, the Romans deferred the *cœna*, which used to be their mid-day meal, to the ninth hour (or three o'clock afternoon) in summer, and the tenth hour in winter, taking only a slight repast (*prandium*) at noon. Nearly the whole of the natural day was therefore devoted to affairs of business, or serious employment, and was called, in consequence, *dies solidus*. Hence the voluptuary, who begins to quaff the old Massic before the accustomed hour, is said "to take away a part from the solid day," or from the period devoted to more active pursuits, and expend it on his pleasures. This is what the poet, on another occasion (Ode 2, 6, 7) calls "breaking the lingering day with wine," *diem morantem frangere mero*. Wolf, less correctly, understands

by the words of the text, the taking of an afternoon sleep.—*Membra stratus*. Consult *Zumpt*, § 458.—21. *Arbuto*. The *arbutus* (or *arbutum*) is the arbute, or wild strawberry-tree, corresponding to the κόμαρος of the Greeks, the *unedo* of Pliny, and the *Arbutus unedo* of Linnæus, class 10. The fruit itself is called κόμαρον, μεμαίκυλον, or μιμαίκυλον (*Athenæus*, 2, 35), and in Latin *arbutum*. It resembles our strawberry very closely, except that it is larger, and has no seeds on the outside of the pulp like that fruit.

22–28. 22. *Aquæ lene caput sacræ*. "The gently-murmuring source of some sacred stream." The fountain-heads of streams were supposed to be the residence of the river-deity, and hence were always held sacred. Fountains generally were sacred to the nymphs and rural divinities. Compare *Jacob, Quæst. Epic.*, p. 13, *seq.*—23. *Et lituo tubæ*, &c. "And the sound of the trumpet intermingled with the notes of the clarion." The *tuba* was straight, and used for infantry; the *lituus* was bent a little at the end, like the augur's staff, and was used for the cavalry: it had the harsher sound.—25. *Detestata*. "Held in detestation." Taken passively Compare *abominatus*, in *Epod.* xvi., 8.—*Manet*. "Passes the night.' Equivalent to *pernoctat*. Compare *Sat.*, ii., 3, 234.—*Sub Jove frigido*. "Beneath the cold sky." Jupiter is here taken figuratively for the higher regions of the air. Compare the Greek phrase ὑπὸ Διός.—*Catulis*. The dative by a Græcism for *a catulis*. Scheller and others erroneously understand this of the young of the deer.—28. *Teretes*. "Well-wrought.' The epithet *teres* here conveys the idea of something smooth and round, and therefore refers properly to the cords or strands of the net, as being smooth, and round, and tapering, and forming, therefore, a well-wrought net. Orelli adopts the same general idea, rendering *teretes* by *festgedreht*, "strong-twisted," *i. e., ex funiculis complicatis et contortis connexæ*.—*Marsus*. For *Marsicus*. The mountainous country of the Marsi in Italy, abounded with wild boars of the fiercest kind.

29–34. 29. *Me doctarum*, &c. Croft conjectured *Te* in place of *me*, an emendation first made known by Hare, and subsequently approved of by Bentley, Sanadon, Markland, Fea, Wolf, and others. The main argument in its favor is the antithesis which it produces. But the common reading is well explained and defended by Orelli.—*Ederæ*. "Ivy-crowns." The species of ivy here alluded to is the *Edera nigra*, sacred to Bacchus, and hence styled Διονύσια by the Greeks. It is the *Edera poetica* of Bauhin. Servius says that poets were crowned with ivy, because the poetic "furor" resembled that of the Bacchanalians.—*Doctarum præmia frontium*. Poets are called *docti*, "learned," in accordance with Grecian usage: ἀοιδοὶ σοφοί.—30. *Dis miscent superis*. "Raise to the converse of the gods above." Literally, "mingle with the gods above," *i. e.*, raise to a level with them; raise to the high heavens. Compare the explanation of Döring, "*Corona ederacea cinctus deorum admittor concilio*."—33. *Euterpe cohibet*, &c. Euterpe and Polyhymnia, two of the muses, are here very appropriately introduced. Euterpe plays on the *tibia*, Polyhymnia accompanies her voice with the lyre; hence both are naturally invoked by the lyric poet.—34. *Lesboum refugit*, &c. "Refuses to touch the Lesbian lyre." The lyre is called "Lesbian" in allusion to Sappho and Alcæus, both natives of Lesbos, and both famed for their lyric productions.

ODE II. Octavianus assumed his new title of Augustus on the 17th of January (XVI. *Cal. Febr.*), A.U.C. 727. On the following night Rome was visited by a severe tempest, and an inundation of the Tiber. The present ode was written in allusion to that event. The poet, regarding the visitation as a mark of divine displeasure, proceeds to inquire on what deity they are to call for succor. Who is to free the Romans from the pollution occasioned by their civil strife? Is it Apollo, god of prophecy? Or Venus, parent of Rome? Or Mars, founder of the Roman line? Or Mercury, messenger of the skies?—It is the last, the avenger of Cæsar, the deity who shrouds his godhead beneath the person of Augustus. He alone, if heaven spare him to the earth, can restore to us the favor of Jove, and national prosperity.—Many of the old commentators refer the subject of this ode to the prodigies that occurred on the death of Julius Cæsar, and some modern scholars have adopted the same idea; but this is decidedly inferior.

1–4. 1. *Terris.* A Græcism for *in terras.*—*Nivis.* It was not the snow itself that formed the prodigy, but the heavy fall of it, and the violence of the accompanying storm. Snow may be an unusual visitant at the present day in central Italy, but it does not appear to have been so in the time of Horace. Consult the remarks of *Arnold* on this subject, *Hist. of Rome*, vol. i., p. 499, *seqq.*—*Diræ grandinis.* Every thing sent by the wrath of the gods (*dei ira*) was termed *dirum.*—2. *Pater.* "The Father of gods and men." Jupiter. Πατηρ ἀνδρῶν τε θεῶν τε.—*Rubente dextera.* "With his red right hand." Red with the reflected glare of the thunderbolt: an idea very probably borrowed from some ancient painting.—3. *Sacras arces.* "The sacred summits (of the temples)." The lightning struck the Capitol containing the temples of Jupiter, Minerva, and Juno. It is unusual to find *jaculari* with the accusative of the thing that is struck. Compare, however, *Od.*, iii., 12, 11, "*Jaculari cervos.*"—4. *Urbem.* "The city," *i. e.*, Rome. Compare *Quintilian* (8, 2), "*Urbem Romam accipimus.*"

5–10. 5. *Gentes.* Understand *timentes.* "He has terrified the nations, fearing lest," &c. Analogous to the Greek idiom, ἐφόβησε μή.—6. *Sæculum Pyrrhæ.* Alluding to the deluge of Deucalion in Thessaly, when, according to the legend, Deucalion and his spouse Pyrrha were the only mortals that were saved.—*Nova monstra.* "Strange prodigies," *i. e.*, wonders before unseen.—7. *Proteus.* A sea-deity, son of Oceanus and Tethys, gifted with prophecy and the power of assuming any form at pleasure. His fabled employment was to keep "the flocks" of Neptune, *i. e.*, the *phocæ*, or seals.—8. *Visere.* A Græcism for *ad visendum.*—10. *Palumbis.* The common reading is *columbis*, but the true one is *palumbis.* The "palumbæ," or "wood-pigeons," construct their nests on the branches and in the hollows of trees; the *columbæ*, or "doves," are kept in dovecots. It is idle to say, in opposition to this, that *columbæ* is the generic name.

13–16. 13. *Flavum Tiberim.* "The yellow Tiber." A recent traveller remarks, with regard to this epithet of the Tiber: "*Yellow* is an exceedingly undescriptive translation of that tawny color, that mixture of red, brown, gray, and yellow, which should answer to *flavus* here; but I may not deviate from the established phrase, nor do I know a better." (*Rome in the Nineteenth Century*, vol. i., p. 84.)—*Retortis.* "Being hurl

ed back."—14. *Litore Etrusco.* The violence of the storm forced the waves of the Tiber from the upper or Tuscan shore, and caused an inundation on the lower bank, or left side of the river, where Rome was situated. Some make *litore Etrusco* refer to the sea-coast, and suppose that the violence of the storm drove back the waters of the Tiber from the mouth of the river, and that this retrocession caused the inundation spoken of. Our explanation, however, suits the context better, and especially the "*sinistra labitur ripa,*" in line 18, *seq.*—15. *Monumenta regis.* "The venerated memorial of King Numa." Observe the force of the plural in *monumenta,* which we have ventured to express by an epithet. The allusion is to the palace of Numa, which, according to Plutarch, stood in the immediate vicinity of the Temple of Vesta, and was distinct from his other residence on the Quirinal Hill. (*Plut., Vit. Num.*, c. 14.)—16. *Vestæ.* What made the omen a peculiarly alarming one was, that the sacred fire was kept in this temple, on the preservation of which the safety of the empire was supposed in a great measure to depend. If a vestal virgin allowed the sacred fire to be extinguished, she was scourged by the Pontifex Maximus. Such an accident was always esteemed most unlucky, and expiated by offering extraordinary sacrifices. The fire was lighted up again, not from another fire, but from the rays of the sun, in which manner it was renewed every year on the first of March, that day being anciently the beginning of the year.

17–19. 17. *Iliæ dum se,* &c. "While the god of the stream, lending too ready an ear to his spouse, proudly shows himself an avenger to the too complaining Ilia." We have followed Orelli in joining *nimium* with *querenti.* It may also be taken with *ultorem,* "an intemperate avenger," but the collocation of the words seems to be more in favor of the former, as Orelli correctly remarks. The allusion is to Ilia or Rea Silvia, the mother of Romulus and Remus, and the ancestress of Julius Cæsar, whose assassination she is here represented as making the subject of too prolonged a complaint, since the expiatory sufferings of Rome had already been sufficiently severe. Ancient authorities differ in relation to her fate. Ennius, cited by Porphyrion in his scholia on this ode, makes her to have been cast into the Tiber, previously to which she had become the bride of the Anio. Horace, on the contrary, speaks of her as having married the god of the Tiber, which he here designates as *uxorius amnis.* Servius (*ad Æn.*, 1, 274) alludes to this version of the fable, as adopted by Horace and others. Acron also, in his scholia on the present passage, speaks of Ilia as having married the god of the Tiber. According to the account which he gives, Ilia was buried on the banks of the Anio, and the river, having overflowed its borders, carried her remains down to the Tiber; hence she was said to have espoused the deity of the last-mentioned stream. It may not be improper to add here a remark of Niebuhr's in relation to the name of this female. "The reading *Rhea,*" observes the historian, "is a corruption introduced by the editors, who very unseasonably bethought themselves of the goddess: *rea* seems only to have signified 'the culprit,' or 'the guilty woman:' it reminds us of *rea femina,* which often occurs, particularly in Boccacio." (*Niebuhr's Roman History,* vol. i., p. 176, *Cambr. transl.*)—19. *Jove non probante.* Jupiter did dot approve that the Tiber should undertake to avenge the death of Cæsar, a task which he had reserved for Augustus.

22–27. 22. *Graves Persæ.* "The formidable Parthians." Compare, as regards the force of *gravis*, the similar employment of *βαρύς* in Greek. Thus Alexander is called *βαρὺς Πέρσαισι.* (*Theocrit.*, xvii., 19.)—*Persæ.* Horace frequently uses the terms *Medi* and *Persæ* to denote the Parthians The Median preceded the Persian power, which, after the interval of the Grecian dominion, was succeeded by the Parthian empire. The epithet *graves* alludes to the defeat of Crassus, and the check of Marc Antony.—*Perirent.* For *perituri fuissent.* (*Zumpt*, § 525.)—23. *Vitio parentum rara juventus.* "Posterity thinned through the guilt of their fathers." Alluding to the sanguinary conflicts of the civil contest.—25. *Vocet.* For *invocet.*—*Ruentis imperi rebus.* "To the affairs of the falling empire." *Rebus* by a Græcism for *ad res.*—26. *Prece qua.* "By what supplications." —27. *Virgines sanctæ.* Alluding to the vestal virgins.—*Minus audientem carmina.* "Less favorably hearing their solemn prayers." *Carmen* is frequently used to denote any set form of words either in prose or verse. The reference here is to prayers and supplications, repeated day after day, and constituting so many set forms of the Roman ritual. As Julius Cæsar was Pontifex Maximus at the time of his death, he was also, by virtue of his office, priest of Vesta; it being particularly incumbent on the Pontifex Maximus to exercise a superintending control over the rites of that god dess. Hence the anger of the goddess toward the Romans on account of Cæsar's death.

29–39. 29. *Partes scelus expiandi.* "The task of expiating our guilt." *Scelus* refers to the crimes and excesses of the civil conflict. They who were polluted by the stain of human blood were excluded from all participation in the sacred rites until proper atonement had been made. This atonement in the present case is to consist, not in punishing the slayers of Cæsar, which had already been done, but in placing the state once more on the firm basis of peace and concord. As this seemed too great a task for a mere mortal, the aid of the gods is solicited. (*Gesner, ad loc.*)—31. *Nube candentes*, &c. "Having thy bright shoulders shrouded with a cloud." The gods, when they were pleased to manifest themselves to mortal eye, were generally, in poetic imagery, clothed with clouds, in order to hide from mortal gaze the excessive splendor of their presence.—*Augur Apollo.* "Apollo, god of prophecy."—33. *Erycina ridens.* "Smiling goddess of Eryx." Venus, so called from her temple on Mount Eryx in Sicily.—34. *Quam Jocus circum*, &c. "Around whom hover Mirth and Love."—36. *Respicis.* "Thou again beholdest with a favoring eye." When the gods turned their eyes toward their worshippers, it was a sign of favor; when they averted them, of displeasure.—*Auctor.* "Founder of the Roman line." Addressed to Mars as the reputed father of Romulus and Remus. —39. *Marsi.* The MSS. have *Mauri*, for which Faber conjectured *Marsi*, and this last has been adopted by Dacier, Bentley, Cunningham, Sanadon, and others. The people of Mauretania were never remarkable for their valor, and their cavalry, besides, were always decidedly superior to their infantry. The Marsi, on the other hand, were reputed to have been one of the most valiant nations of Italy. The modern German editors have generally retained *Mauri*, and give *peditis* the meaning of "dismounted," making the allusion to be to the defeat of Juba at Thapsus. This, however, is extremely unsatisfactory.—*Cruentum.* This epithet beautifully describes the foe, as transfixed by the weapon of the Marsian, and "wel tering in his blood."

41–51. 41. *Sive mutata*, &c. "Or if, winged son of the benign Maia, having changed thy form, thou assumest that of a youthful hero on the earth." Mercury, the offspring of Jupiter and Maia, is here addressed. The epithet "winged" has reference to the peculiar mode in which Mercury or Hermes was represented in ancient works of art, namely, with wings attached to his petasus, or travelling hat, and also to his staff and sandals.—*Juvenem*. Referring to Augustus. He was now, indeed, thirty-six years of age; but the term *juvenis* applies to all in the bloom and likewise prime of life; in other words, it comprehended the whole period from eighteen to forty or forty-five.—43. *Patiens vocari*, &c. "Suffering thyself to be called the avenger of Cæsar." An imitation of the Greek idiom, for *te vocari Cæsaris ultorem*.—46. *Lætus*. "Propitious."—47. *Iniquum*. "Offended at."—48. *Ocior aura*. "Too early a blast." Supply *recto*. More freely, "an untimely blast." The poet prays that the departure of Augustus for the skies may not be accelerated by the crimes and vices of his people.—49. *Magnos triumphos*. Augustus, in the month of August, A.U.C. 725, triumphed for three days in succession: on the first day over the Pannonians, Dalmatians, Iapydæ, and their neighbors, together with some Gallic and Germanic tribes; on the second day, for the victory at Actium; on the third, for the reduction of Egypt. The successes over the Gauls and Germans had been obtained for him by his lieutenant, C. Carinas.—50. *Pater atque Princeps*. Augustus is frequently styled on medals, *Pater Patriæ*, a title which the succeeding emperors adopted from him.—51. *Medos*. "The eastern nations." Alluding particularly to the Parthians. Compare note on line 22 of this Ode.—*Equitare inultos*. "To transgress their limits with impunity." To make unpunished inroads into the Roman territory. The main strength of the Parthians lay in their cavalry. Hence the peculiar propriety of *equitare*.

Ode III. Addressed to the ship which was about to convey Virgil to the shores of Greece. The poet prays that the voyage may be a safe and propitious one: alarmed, however, at the same time, by the idea of the dangers which threaten his friend, he declaims against the inventor of navigation, and the daring boldness of mankind in general.—According to Heyne (*Virgilii vita per annos digesta*), this ode would appear to have been written A.U.C. 735, when, as Donatus states, the bard of Mantua had determined to retire to Greece and Asia, and employ there the space of three years in correcting and completing the Æneid. (*Donat., Virg. vit.* § 51.) "*Anno vero quinquagesimo secundo*," observes Donatus, "*ut ultimam manum Æneidi imponeret, statuit in Græciam et Asiam secedere, triennioque continuo omnem operam limationi dare, ut reliqua vita tantum philosophiæ vacaret. Sed cum ingressus iter Athenis occurrisset Augusto, ab Oriente Romam revertenti, una cum Cæsare redire statuit. Ac cum Megara, vicinum Athenis oppidum, visendi gratia peteret, languorem nactus est: quem non intermissa navigatio auxit, ita ut gravior indies, tandem Brundisium adventarit, ubi diebus paucis obiit, X. Kal. Octobr. C. Sentio, Q. Lucretio Coss.*

1–4. 1. *Sic te Diva, potens Cypri*, &c. "O Ship, that owest to the shores of Attica, Virgil intrusted by us to thy care, give him up in safety (to his destined haven), and preserve the one half of my soul, so may the

goddess who rules over Cyprus, so may the brothers of Helen, bright luminaries, and the father of the winds direct thy course, all others being confined except Iapyx." Observe that *sic*, in such constructions as the present, becomes a conditional form of wishing: "if you do as I wish you to do, *so* (*i. e.*, in that event) may such or such a result happen unto you." Here, however, in order to render it more forcible, the conditional *sic* is placed first, which cannot, of course, be imitated in translating.—*Diva potens Cypri.* Venus. From her power over the sea, she was invoked by the Cnidians, as Εὔπλοια, the dispenser of favorable voyages. (*Pausan.*, i., 14.)—2. *Fratres Helenæ.* Castor and Pollux. It was the particular office of "the brothers of Helen" to bring aid to mariners in time of danger. They were identified by the ancients with those luminous appearances, resembling balls of fire, which are seen on the masts and yards of vessels before and after storms.—3. *Ventorum pater.* Æolus. The island in which he was fabled to have reigned was Strongyle, the modern *Stromboli.*—4. *Obstrictis aliis.* An allusion to the Homeric fable of Ulysses and his bag of adverse winds.—*Iapyga.* The west-northwest. It received its name from Iapygia, in Lower Italy, which country lay partly in the line of its direction. It was the most favorable wind for sailing from Brundisium toward the southern parts of Greece, the vessel having, in the course of her voyage to Attica, to double the promontories of Tænarus and Malea.—*Animæ dimidium meæ.* A fond and frequent expression to denote intimate friendship. Thus the old scholiast remarks, Φιλία ἐστὶ μία ψυχὴ ἐν δυοῖν σώμασιν.

9–15. 9. *Illi robur et æs triplex*, &c. "That mortal had the strength of triple brass around his breast." *Robur et æs triplex* is here put for *robur æris triplicis*, and the allusion may perhaps be to the ancient coats of mail, that were formed of iron rings twisted within one another like chains, or else to those which were covered with plates of iron, *triplici ordine*, in the form of scales.—12. *Africum.* The west-southwest wind, answering to the Λίψ of the Greeks.—13. *Aquilonibus.* The term *Aquilo* denotes, in strictness, the wind which blows from the quarter directly opposite to that denominated Africus. A strict translation of both terms, however, would diminish, in the present instance, the poetic beauty of the passage. The whole may be rendered as follows: "The headlong fury of the southwest wind, contending with the northeastern blasts."—14. *Tristes Hyadas.* "The rainy Hyades." The Hyades were seven of the fourteen daughters of Atlas, their remaining sisters being called Pleiades. These virgins bewailed so immoderately the death of their brother Hyas, who was devoured by a lion, that Jupiter, out of compassion, changed them into stars, and placed them in the head of Taurus, where they still retain their grief, their rising and setting being attended with heavy rains. Hence the epithet *tristes* ("weeping," "rainy") applied to them by the poet.—15. *Hadriæ.* Some commentators insist that *Hadriæ* is here used for the sea in general, because, as the Adriatic faces the southeast, the remark of Horace cannot be true of the south. In the age of the poet, however, the term *Hadria* was used in a very extensive sense. The sea which it designated was considered as extending to the southern coast of Italy and the western shores of Greece.

17–19. 17. *Quem mortis timuit gradum.* "What path of death did

he fear," *i. e.*, what kind of death. Equivalent to *quam viam ad Orcum.* —18. *Rectis oculis.* "With steady gaze," *i. e.*, with fearless eye. Most editions read *siccis oculis*, which Bentley altered, on conjecture, to *rectis* Others prefer *fixis oculis.*—19. *Et infames scopulos Acroceraunia.* "And the Acroceraunia, ill-famed cliffs." The Ceraunia were a chain of mountains along the coast of Northern Epirus, forming part of the boundary between it and Illyricum. That portion of the chain which extended beyond Oricum formed a bold promontory, and was termed Acroceraunia (Ἄκρα κεραύνια), from its summit (ἄκρα) being often struck by lightning (κεραυνός). This coast was much dreaded by the mariners of antiquity, because the mountains were supposed to attract storms; and Augustus narrowly escaped shipwreck here when returning from Actium. The Acroceraunia are now called *Monte Chimera.*

22–39. 22. *Dissociabili.* "Forbidding all intercourse." Taken in an active sense.—24. *Transsiliunt.* "Bound contemptuously over."—26. *Audax omnia perpeti.* A Greek construction: θρασὺς πάντα τλῆναι. "Boldly daring to encounter every hardship."—25. *Per vetitum et nefas.* "Through what is forbidden by all laws both human and divine." The common text has *vetitum nefas*, which makes a disagreeable pleonasm The reading which we have adopted occurs in two MSS., and is decidedly preferable.—27. *Atrox Iapeti genus.* "The resolute son of Iapetus." Prometheus. We have adopted *atrox*, the conjecture of Bothe. The common reading is *audax*, but the repetition of this epithet appears extremely unpoetical. As regards the force of *atrox* here, compare *Od.*, ii., 1, 24: "*Præter atrocem animum Catonis.*"—28. *Fraude mala.* "By an unhappy fraud." The stealing of the fire from heaven is called "an unhappy fraud," in allusion to Pandora and her box of evils, with which Jupiter punished mankind on account of the theft of Prometheus.—29. *Post ignem ætheria domo subductum.* "After the fire was drawn down by stealth from its mansion in the skies."—33. *Corripuit gradum.* "Accelerated its pace." We have here the remnant of an old tradition respecting the longer duration of life in primeval times.—34. *Expertus (est).* "Essayed."—36. *Perrupit Acheronta Herculeus labor.* "The toiling Hercules burst the barriers of the lower world." Alluding to the descent of Hercules to the shades. Acheron is here put figuratively for Orcus. The expression *Herculeus labor* is a Græcism, and in imitation of the Homeric form Βίη Ἡρακληείη. (*Od.*, xi., 600.) So, also, Κάστορος βία (*Pind., Pyth.*, xi., 93); Τυδέος βία (*Æsch., S. C. Th.*, 77), &c.—39. *Cœlum.* Alluding to the battle of the giants with the gods.

Ode IV. The ode commences with a description of the return of spring. After alluding to the pleasurable feelings attendant upon that delightful season of the year, the poet urges his friend Sextius, by a favorite Epicurean argument, to cherish the fleeting hour, since the night of the grave would soon close around him, and bring all enjoyment to an end.

The transition in this ode, at the 13th line, has been censured by some as too abrupt. It only wears this appearance, however, to those who are unacquainted with ancient customs and the associated feelings of the Romans. "To one who did not know," observes Mr. Dunlop, "that the mortuary festivals almost immediately succeeded those of Faunus, the lines

in question might appear disjointed and incongruous. But to a Roman, who at once could trace the association in the mind of the poet, the sudden transition from gayety to gloom would seem but an echo of the sentiment which he himself annually experienced."

1–4. 1. *Solvitur acris hiems*, &c. "Severe winter is melting away beneath the pleasing change of spring and the western breeze." Literally, "is getting loosened or relaxed."—*Veris*. The spring commenced, according to Varro (*R. R.*, i., 28), on the seventh day before the Ides of February (7 Feb.), on which day, according to Columella, the wind Favonius began to blow.—*Favoni*. The wind Favonius received its name either from its being *favorable* to vegetation (*favens genituræ*), or from its *fostering* the grain sown in the earth (*fovens sata*).—2. *Trahuntque siccas machinæ carinas*. "And the rollers are drawing down the dry hulls (to the shore)," *i. e.*, the dry hulls are getting drawn down on rollers. As the ancients seldom prosecuted any voyages in winter, their ships during that season were generally drawn up on land, and stood on the shore supported by props. When the season for navigation returned, they were drawn to the water by means of ropes and levers, with rollers placed below.—3. *Igni*. "In his station by the fire-side."—4. *Canis pruinis* "With the hoar-frost."

5–7. 5. *Cytherea*. "The goddess of Cythera." Venus: so called from the island of Cythera, now *Cerigo*, near the promontory of Malea, in the vicinity of which island she was fabled to have first landed.—*Choros ducit*. "Leads up the dances."—*Imminente luna*. "Under the full light of the moon." The moon is here described as being directly overhead, and, by a beautiful poetic image, *threatening*, as it were, to fall.—6. *Junctæque Nymphis Gratiæ decentes*. "And the comely Graces joined hand in hand with the Nymphs." We have rendered *decentes* here by the epithet "comely." In truth, however, there is no single term in our language which gives the full meaning of the Latin expression. The idea intended to be conveyed by it is analogous to that implied in the τὸ καλόν of the Greeks, *i. e.*, *omne quod pulchrum et decorum est*. We may therefore best convey the meaning of *Gratiæ decentes* by a paraphrase: "the Graces, arbitresses of all that is lovely and becoming."—7. *Dum graves Cyclopum*, &c. "While glowing Vulcan kindles up the laborious forges of the Cyclopes." The epithet *ardens* is here equivalent to *flammis relucens*, and beautifully describes the person of the god as glowing amid the light which streams from his forge. Horace is thought to have imitated in this passage some Greek poet of Sicily, who, in depicting the approach of spring, lays the scene in his native island, with Mount Ætna smoking in the distant horizon. The interior of the mountain is the fabled scene of Vulcan's labors; and here he is busily employed in forging thunderbolts for the monarch of the skies to hurl during the storms of spring, which are of frequent occurrence in that climate.—*Cyclopum*. The Cyclopes were the sons of Cœlus and Terra, and of the Titan race. In the later legend, here followed, they are represented as the assistants of Vulcan.

9–12. 9. *Nitidum*. "Shining with unguents."—*Caput impedire*. At the banquets and festive meetings of the ancients, the guests were crowned with garlands of flowers, herbs, or leaves, tied and adorned with rib

bons, or with the inner rind of the linden-tree. These crowns, it was thought, prevented intoxication.—*Myrto.* The myrtle was sacred to Venus.—10. *Solutæ.* "Freed from the fetters of winter."—11. *Fauno.* Faunus, the guardian of the fields and flocks, had two annual festivals called *Faunalia*, one on the Ides (13th) of February, and the other on the Nones (5th) of December. Both were marked by great hilarity and joy —12. *Seu poscat agna*, &c. "Either with a lamb, if he demand one, or with a kid, if he prefer that offering." Many editions read *agnam* and *hœdum;* but most of the MSS., and all the best editions, exhibit the lection which we have given.

13–16. 13. *Pallida Mors*, &c. "Pale Death, advancing with impartial footstep, knocks for admittance at the cottages of the poor and the lofty dwellings of the rich." Horace uses the term *rex* as equivalent to *beatus* or *dives*. As regards the apparent want of connection between this portion of the ode and that which immediately precedes, compare what has been said in the introductory remarks.—15. *Inchoare.* "Day after day to renew."—16. *Jam te premet nox*, &c. The passage may be paraphrased as follows: "Soon will the night of the grave descend upon thee, and the manes of fable crowd around, and the shadowy home of Pluto become also thine own." The *zeugma* in the verb *premo*, by which it is made to assume a new meaning in each clause of the sentence, is worthy of notice. By the manes of fable are meant the shades of the departed, often made the theme of the wildest fictions of poetry. Observe that *fabulæ* is not the genitive here, but the nominative plural, and equivalent to *fabulosi*. Compare *Callimachus, Epigr.*, xiv., 3: τί δὲ Πλούτων; Μῦθος: and *Persius, Sat.*, v., 152: "*Cinis et manes et fabula fies.*"

17–18. 17. *Simul.* For *Simul ac.*—18. *Talis.* This may either be the adjective, or else the ablative plural of *talus*. If the former, the meaning of the passage will be, "Thou shalt neither cast lots for the sovereignty of such wine as we have here, nor," &c.; whereas if *talis* be regarded as a noun, the interpretation will be, "Thou shalt neither cast lots with the dice for the sovereignty of wine, nor," &c. This latter mode of rendering the passage is the more usual one, but the other is certainly more animated and poetical, and more in accordance, too, with the very early and curious belief of the Greeks and Romans in relation to a future state. They believed that the souls of the departed, with the exception of those who had offended against the majesty of the gods, were occupied in the lower world with the unreal performance of the same actions which had formed their chief object of pursuit in the regions of day. Thus, the friend of Horace will still quaff his wine in the shades, but the cup and its contents will be, like their possessor, a shadow and a dream: it will not be *such* wine as he drank upon the earth.—As regards the expression, "sovereignty of wine," it means nothing more than the office of *arbiter bibendi*, or "toast-master." (Compare Ode ii., 7, 25.)

Ode V. Pyrrha, having secured the affections of a new admirer, is addressed by the poet, who had himself experienced her inconstancy and faithlessness. He compares her youthful lover to one whom a sudden and dangerous tempest threatens to surprise on the deep—himself to the mariner just rescued from the perils of shipwreck.

1–5. 1. *Multa in rosa.* "Crowned with many a rose." An imitation of the Greek idiom, *ἐν στεφάνοις εἶναι* (*Eurip., Herc. Fur.*, 677).—2. *Urget.* Understand *te.* "Prefers unto thee his impassioned suit." *Urget* would seem to imply an affected coyness and reserve on the part of Pyrrha, in order to elicit more powerfully the feelings of him who addresses her.—5. *Simplex munditiis.* "With simple elegance." Milton translates this, "Plain in thy neatness."—*Fidem mutatosque deos.* "Thy broken faith, and the altered gods." The gods, who once seemed to smile upon his suit, are now, under the epithet of *mutati* ("altered"), represented as frowning upon it, adverse to his prayer.

7–12. 7. *Nigris ventis.* "With darkening blasts," *i. e.*, blasts darkening the heavens with storm-clouds. The epithet *nigri*, here applied to the winds, is equivalent to "*cœlum nigrum reddentes.*"—8. *Emirabitur insolens.* "Unaccustomed to the sight, shall be lost in wonder at." Observe that *emirabitur* is a *ἅπαξ λεγόμενον* for the Golden Age of Latinity, but is well defended here by MSS. The verb occurs subsequently in *Appuleius* (*Met.*, p. 274) and *Luctatius Placidus* (*Enarr. fab.*, p. 251, *Munck.*). It means "to wonder greatly at," "to be lost in wonder at," and to indicate this feeling by the gestures. To the same class belong *elaudare, emonere, emutare, everberare,* &c.—9. *Aurea.* "All golden," *i. e.*, possessing a heart swayed by the purest affection toward him.—10. *Vacuam.* "Free from all attachment to another."—11. *Nescius auræ fallacis* Pyrrha is likened in point of fickleness to the wind.—12. *Nites.* An idea borrowed from the appearance presented by the sea when reposing in a calm, its treacherous waters sparkling beneath the rays of the sun.

13. *Me tabula sacer,* &c. Mariners rescued from the dangers of shipwreck were accustomed to suspend some votive tablet or picture, together with their moist vestments, in the temple of the god by whose interposition they believed themselves to have been saved. In these paintings, the storm, and the circumstances attending their escape, were carefully delineated. In the age of Horace, Neptune received these votive offerings; in that of Juvenal, Isis. Ruined mariners frequently carried such pictures about with them, in order to excite the compassion of those whom they chanced to meet, describing at the same time, in songs, the particulars of their story. (Compare the Epistle to the Pisos, v. 20.) Horace, in like manner, speaks of the votive tablet which gratitude has prompted him to offer in thought, his peace of mind having been nearly shipwrecked by the brilliant but dangerous beauty of Pyrrha.

Ode VI. M. Vipsanius Agrippa, to whom this ode is addressed, was the intimate friend of Augustus, and a celebrated commander, distinguished for various exploits both by land and sea. It was he who, as commander of the naval forces of Augustus, defeated Sextus Pompeius off the coast of Sicily, and was afterward mainly instrumental in gaining the victory at Actium. He became eventually the son-in-law of Augustus, having married, at his request, Julia, the widow of Marcellus. The Pantheon was erected by him. He is thought to have complained of the silence which Horace had preserved in relation to him throughout his various pieces. The poet seeks to justify himself on the ground of his utter inability to

handle so lofty a theme. "Varius will sing thy praises, Agrippa, with all the fire of a second Homer. For my own part, I would as soon attempt to describe in poetic numbers the god of battle, or any of the heroes of the Iliad, as undertake to tell of thy fame and that of the royal Cæsar." The language, however, in which the bard's excuse is conveyed, while it speaks a high eulogium on the characters of Augustus and Agrippa, proves, at the same time, how well qualified he was to execute the task which he declines.

Sanadon, without the least shadow of probability, endeavors to trace an allegorical meaning throughout the entire ode. He supposes Pollio to be meant by Achilles, Agrippa and Messāla by the phrase *duplicis Ulixei*, Antony and Cleopatra by the "house of Pelops," Statilius Taurus by the god Mars, Marcus Titius by Meriŏnes, and Mæcenas by the son of Tydeus.

1. *Scribĕris Vario*, &c. "Thou shalt be celebrated by Varius, a bird of Mæonian strain, as valiant," &c. *Vario* and *aliti* are datives, put by a Græcism for ablatives.—The poet to whom Horace here alludes, and who is again mentioned on several occasions, was Lucius Varius, famed for his epic and tragic productions. Quintilian (10, 1) asserts, that a tragedy of his, entitled Thyestes, was deserving of being compared with any of the Grecian models. He composed, also, a panegyric on Augustus, of which the ancient writers speak in terms of high commendation. Macrobius (*Sat.*, 6, 1) has preserved some fragments of a poem of his on death. Varius was one of the friends who introduced Horace to the notice of Mæcenas, and, along with Plotius Tucca, was intrusted by Augustus with the revision of the Æneid. It is evident that this latter poem could not have yet appeared when Horace composed the present ode, since he would never certainly, in that event, have given Varius the preference to Virgil.

2–5. 2. *Mæonii carminis aliti.* "A bird of Mæonian song," *i. e.*, a poet who sings with all the majesty of Homer, and who wings as bold a flight. In other words, a second Homer. The epithet "Mæonian" contains an allusion to Homer, who was generally supposed to have been born near Smyrna, and to have been consequently of Mæonian (*i. e.*, Lydian) descent. The term *aliti* refers to a custom in which the ancient poets often indulged, of likening themselves to the eagle and the swan.—3. *Quam rem cunque.* "For whatever exploit," *i. e., quod attinet ad rem, quamcunque*, &c. Observe the tmesis.

5–12. 5. *Nec gravem Pelidæ stomachum*, &c. "Nor the fierce resentment of the son of Peleus, ignorant how to yield," *i. e.*, the unrelenting son of Peleus. The allusion is to the wrath of Achilles, the basis of the Iliad, and his beholding unmoved, amid his anger against Agamemnon, the distresses and slaughter of his countrymen.—7. *Cursus duplicis Ulixei.* "The wanderings of the crafty Ulysses." These form the subject of the Odyssey.—8. *Sævam Pelopis domum.* "The cruel line of Pelops," *i. e.*, the blood-stained family of the Pelopidæ, namely, Atreus, Thyestes, Agamemnon, Orestes, &c., the subjects of tragedies.—10. *Imbellisque lyræ Musa potens.* "And the Muse that sways the peaceful lyre." Alluding to his own inferiority in epic strain, and his being better qualified to handle sportive and amatory themes.—12. *Culpa deterere ingeni.* "To diminish by any want of talent on our part," *i. e.*, to weaken, &c. The literal meaning of *deterere* is "to wear away," "to consume by wearing,"

and the metaphor is here borrowed from the friction and wear of metals. Compare Orelli, "*Tralatio a metallo, quod usu* deteritur, *extenuatur, ac splendore privatur.*"

14–20. 14. *Digne.* "In strains worthy of the theme."—15. *Merionen.* Meriŏnes, charioteer and friend of Idomeneus.—16. *Tydīden.* Diomede, son of Tydeus.—*Superis parem.* "A match for the inhabitants of the skies." Alluding to the wounds inflicted on Venus and Mars by the Grecian warrior.—17. *Nos convivia,* &c. "We, whether free from all attachment to another, or whether we burn with any passion, with our wonted exemption from care, sing of banquets; we sing of the contests of maidens, briskly assailing with pared nails their youthful admirers."—18. *Sectis.* Bentley conjectures *strictis,* "clinched," and makes the construction to be *strictis in juvenes;* and, according to Wagner, this emendation of the great English scholar was always cited by Hemsterhuis as an instance "*certæ critices.*" Still, however, we may be allowed, at the present day, to dissent even from this high authority, and express a decided preference for the ordinary reading. Bentley's conjecture, as Orelli well remarks, "*nescio quid habet furiale et agreste,*" and even the great critic himself appears subsequently to have regarded his own emendation with less favor. Compare *Mus. Crit.,* i., p. 194.

Ode VII. Addressed to L. Munatius Plancus, who had become suspected by Augustus of disaffection, and meditated, in consequence, retiring from Italy to some one of the Grecian cities. As far as can be conjectured from the present ode, Plancus had communicated his intention to Horace, and the poet now seeks to dissuade him from the step, but in such a way, however, as not to endanger his own standing with the emperor. The train of thought appears to be as follows: "I leave it to others to celebrate the far-famed cities and regions of the rest of the world. My admiration is wholly engrossed by the beautiful scenery around the banks and falls of the Anio." (He here refrains from adding, "Betake yourself, Plancus, to that lovely spot," but merely subjoins), "The south wind, my friend, does not always veil the sky with clouds. Do you therefore bear up manfully under misfortune, and, wherever you may dwell, chase away the cares of life with mellow wine, taking Teucer as an example of patient endurance worthy of all imitation."

1. *Laudabunt alii.* "Others (in all likelihood) will praise." The future here denotes a probable occurrence.—*Claram Rhodon.* "The sunny Rhodes." The epithet *claram* is here commonly rendered by "illustrious," which weakens the force of the line by its generality, and is decidedly at variance with the well-known skill displayed by Horace in the selection of his epithets. The interpretation which we have assigned to the word is in full accordance with a passage of Lucan (8, 248), "*Claramque reliquit sole Rhodon.*" Pliny (*H. N.,* 2, 62) informs us of a boast on the part of the Rhodians, that not a day passed during which their island was not illumined for an hour at least by the rays of the sun, to which luminary it was sacred.—*Mytilenen.* Mytilene, the capital of Lesbos, and birth-place of Pittacus, Alcæus, Sappho, and other distinguished individuals. Cicero, in speaking of this city (2 *Orat. in Rull.,* 14), says, "*Urbs.*

et natura, et situ et descriptione ædificiorum, et pulchritudine, in primis nobilis. The true form of the name is *Mytilene*, not *Mitylene*, as appears from coins. Compare *Eckhel, Doctr. Num.*, ii., p. 303.

2–4. 2. *Epheson.* Ephesus, a celebrated city of Ionia, in Asia Minor, famed for its temple and worship of Diana.—*Bimarisve Corinthi mœnia.* "Or the walls of Corinth, situate between two arms of the sea." Corinth lay on the isthmus of the same name, between the Sinus Corinthiacus (Gulf of *Lepanto*) on the west, and the Sinus Saronicus (Gulf of *Engia*) on the southeast. Its position was admirably adapted for commerce.—3. *Vel Baccho Thebas*, &c. "Or Thebes ennobled by Bacchus, or Delphi by Apollo." Thebes, the capital of Bœotia, was the fabled scene of the birth and nurture of Bacchus. Delphi, on Mount Parnassus in Phocis, was famed for its oracle of Apollo.—4. *Tempe.* The Greek accusative plural, Τέμπη, contracted from Τέμπεα. Tempe was a beautiful valley in Thessaly, between the mountains Ossa and Olympus, and through which flowed the Peneus

5–7. 5. *Intactæ Palladis arces.* "The citadel of the virgin Pallas." Alluding to the Acropolis of Athens, sacred to Minerva. *Arces*, plural of excellence for *arcem.*—7. *Indeque decerptam fronti*, &c. "And to place around their brow the olive crown, deserved and gathered by them for celebrating such a theme." The olive was sacred to Minerva. Some editions read "*Undique*" for "*Indeque*," and the meaning will then be, "To place around their brow the olive crown deserved and gathered by numerous other bards." The common lection *Undique decerptæ frondi*, &c., must be rendered, "To prefer the olive leaf to every other that is gathered." Our reading *Indeque* is the emendation of Schrader. Hunter cites, in partial confirmation of it, the following line of Lucretius (iv., 4): "*Insignemque meo capiti petere inde coronam.*"

9–11. 9. *Aptum equis Argos.* "Argos, well-fitted for the nurture of steeds." An imitation of the language of Homer, Ἄργεος ἱπποβότοιο (*Il.*, 2, 287).—*Ditesque Mycenæ.* Mycenæ was the earlier capital of Argolis, and the city of the Pelopidæ. Compare, as regards the epithet *dites*, Sophocles (*Electr.*, 9), Μυκήνας τὰς πολυχρύσους.—10. *Patiens Lacedæmon.* Alluding to the patient endurance of the Spartans under the severe institutions of Lycurgus.—11. *Larissæ campus opimæ.* Larissa, the old Pelasgic capital of Thessaly, was situate on the Peneus, and famed for the rich and fertile territory in which it stood. Compare *Homer, Il.*, ii., 841, Λάρισσαν ἐριβώλακα.—*Tam percussit.* "Has struck with such warm admiration."

12. *Domus Albuneæ resonantis.* "The home of Albunea, re-echoing to the roar of waters." Commentators and tourists are divided in opinion respecting the *domus Albuneæ.* The general impression, however, seems to be, that the temple of the Sibyl, on the summit of the cliff at Tibur (now *Tivoli*), and overhanging the cascade, presents the fairest claim to this distinction. It is described as being at the present day a most beautiful ruin. "This beautiful temple," observes a recent traveller, "which stands on the very spot where the eye of taste would have placed it, and on which it ever reposes with delight, is one of the most attractive features of the scene, and perhaps gives to Tivoli its greatest charm." (*Rome in the Nineteenth Century*, vol. ii., p. 398, *Am. ed.*) Among the arguments in

favor of the opinion above stated, it may be remarked, that Varro, as quoted by Lactantius (*De Falsa Rel.*, 1, 6), gives a list of the ancient sibyls, and among them enumerates the one at Tibur, surnamed Albunea, as the tenth and last. He farther states that she was worshipped at Tibur, on the banks of the Anio. Suidas also says, Δεκάτη ἡ Τιβουρτία, ὀνόματι Ἀλβουναία. Eustace is in favor of the "Grotto of Neptune," as it is called at the present day, a cavern in the rock, to which travellers descend in order to view the second fall of the Anio. (*Class. Tour*, vol. ii., p. 230, *Lond. ed.*) Others, again, suppose that the *domus Albuncæ* was in the neighborhood of the *Aquæ Albulæ*, sulphureous lakes, or now rather pools, close to the *Via Tiburtina*, leading from Rome to Tibur; and it is said, in defence of this opinion, that, in consequence of the hollow ground in the vicinity returning an echo to footsteps, the spot obtained from Horace the epithet of *resonantis*. (*Spence's Polymetis.*) The idea is certainly an ingenious one, but it is conceived that such a situation would give rise to feelings of insecurity rather than of pleasure.

13–15. 13. *Præceps Anio.* "The headlong Anio." This river, now the *Teverone*, is famed for its beautiful cascades near the ancient town of Tibur, now *Tivoli.*—*Tiburni lucus.* This grove, in the vicinity of Tibur, took its name from Tiburnus, who had here divine honors paid to his memory.—15. *Albus ut obscuro.* Some editions make this the commencement of a new ode, on account of the apparent want of connection between this part and what precedes; but consult the introductory remarks to the present ode, where the connection is fully shown. By the *Albus Notus* "the clear south wind," is meant the Λευκόνοτος, or Ἀργέστης Νότος (*Il.*, 11, 306) of the Greeks. This wind, though for the most part a moist and damp one, whence its name (*νότος, a νοτίς*, "moisture," "humidity"), in certain seasons of the year well merited the appellation here given it by Horace, producing clear and serene weather.—*Deterget.* "Chases away" Literally, "wipes away." Present tense of *detergeo.*

19–22. 19. *Molli mero.* "With mellow wine." Some editions place a comma after *tristitiam* in the previous line, and regard *molli* as a verb in the imperative: "and soften the toils of life, O Plancus, with wine." This, however, is inferior.—21. *Tui.* Alluding either to its being one of his favorite places of retreat, or, more probably, to the villa which he possessed there.—*Teucer.* Son of Telamon, king of Salamis, and Hesione, daughter of Laomedon, and, consequently, half-brother of Ajax. On his return from the Trojan war, he was banished by his father for not having avenged his brother's death. Having sailed, in consequence of this, to Cyprus, he there built a town called Salamis (now *Costanza*), after the name of his native city and island.—22. *Uda Lyæo.* "Wet with wine." Lyæus is from the Greek Λυαῖος, an appellation given to Bacchus, in allusion to his *freeing* the mind from care (Λύειν, "to loosen," "to free"). Compare the Latin epithet *Liber* ("*qui liberat a cura*").

23–32. 23. *Pōpulea.* The poplar was sacred to Hercules. Teucer wears a crown of it on the present occasion, either as the general badge of a hero, or because he was offering a sacrifice to Hercules. The white or silver poplar is the species here meant.—26. *O socii comitesque.* "O companions in arms and followers." *Socii* refers to the chieftains who

were his companions: *comites*, to their respective followers.—27. *Auspice Teucro.* "Under the auspices of Teucer."—29. *Ambiguam tellure nova*, &c. "That Salamis will become a name of ambiguous import by reason of a new land." A new city of Salamis shall arise in a new land (Cyprus), so that whenever hereafter the name is mentioned, men will be in doubt, for the moment, whether the parent city is meant, in the island of the same name, or the colony in Cyprus.—32. *Cras ingens iterabimus æquor.* "On the morrow, we will again traverse the mighty surface of the deep." They had just returned from the Trojan war, and were now a second time to encounter the dangers of ocean. The verb *iterare* is employed here in a sense somewhat similar to that which occurs in *Columella*, ii., 4: "*Quod jam proscissum est iterare*," *i. e.*, "to plough again."

Ode VIII. Addressed to Lydia, and reproaching her for detaining the young Sybaris, by her alluring arts, from the manly exercises in which he had been accustomed to distinguish himself.

2–5. 2. *Amando.* "By thy love."—4. *Campum.* Alluding to the Campus Martius, the scene of the gymnastic exercises of the Roman youth. —*Patiens pulveris atque solis.* "Though once able to endure the dust and the heat."—5. *Militaris.* "In martial array." Among the sports of the Roman youth were some in which they imitated the costume and movements of regular soldiery.

6–9. 6. *Æquales.* "His companions in years." Analogous to the Greek τοὺς ἡλικας.—*Gallica nec lupatis*, &c. "Nor manages the Gallic steeds with curbs fashioned like the teeth of wolves." The Gallic steeds were held in high estimation by the Romans. Tacitus (*Ann.*, ii., 5) speaks of Gaul's being at one time almost drained of its horses: "*fessas Gallias ministrandis equis.*" They were, however, so fierce and spirited a breed, as to render necessary the employment of "*frena lupata*," *i. e.*, curbs armed with iron points resembling the teeth of wolves. Compare the corresponding Greek terms λύκοι and ἐχῖνοι.—8. *Flavum Tiberim.* Compare Explanatory Notes, Ode ii., 13, of this book.—9. *Olivum.* "The oil of the ring." Wax was commonly mixed with it, and the composition was then termed *ceroma* (κήρωμα). With this the wrestlers were anointed in order to give pliability to their limbs, and, after anointing their bodies, were covered with dust, for the purpose of affording their antagonists a better hold.

10–16. 10. *Armis.* "By martial exercises."—11. *Sæpe disco*, &c. "Though famed for the discus often cast, for the javelin often hurled, beyond the mark." The discus (δίσκος), or quoit, was round, flat, and perforated in the centre. It was made either of iron, brass, lead, or stone, and was usually of great weight. Some authorities are in favor of a central aperture, others are silent on this head. The Romans borrowed this exercise from the Greeks, and, among the latter, the Lacedæmonians were particularly attached to it.—12. *Expedito.* This term carries with it the idea of great skill, as evinced by the *ease* of performing these exercises.—13. *Ut marinæ*, &c. Alluding to the story of Achilles having been concealed in female vestments at the court of Lycomedes, king of Scyros, in

order to avoid going to the Trojan war.—14. *Sub lacrymosa Trojæ funera.* "On the eve of the mournful carnage of Troy," *i. e.*, in the midst of the preparations for the Trojan war.—15. *Virilis cultus.* "Manly attire."—16. *In cædem et Lycias catervas.* A hendiadys. "To the slaughter of the Trojan bands." *Lycias* is here equivalent to *Trojanas*, and refers to the collected forces of the Trojans and their allies.

ODE IX. Addressed to Thaliarchus, whom some event had robbed of his peace of mind. The poet exhorts his friend to banish care from his breast, and, notwithstanding the pressure of misfortune, and the gloomy severity of the winter season, which then prevailed, to enjoy the present hour and leave the rest to the gods.

The commencement of this ode would appear to have been imitated from Alcæus.

2–3. 2. *Soracte.* Mount Soracte lay to the southeast of Falerii, in the territory of the Falisci, a part of ancient Etruria. It is now called *Monte S. Silvestro*, or, as it is by modern corruption sometimes termed, *Sant' Oreste.*—3. *Laborantes.* This epithet beautifully describes the forests as struggling and bending beneath the weight of the superincumbent ice and snow. The difference between the temperature of summer and winter in ancient Italy may be safely assumed, from this as well as other passages, to have been much greater than it now is. Compare note on Ode i., 2, 1.

3–10. 3. *Gelu acuto.* "By reason of the keen frost."—5. *Dissolve frigus.* "Dispel the cold."—6. *Benignius.* "More plentifully," *i. e.*, than usual. We may supply *solito.* Some regard *benignius* here as an adjective, agreeing with *merum*, "rendered more mellow by age;" but the Horatian term in such cases is *mitis.*—7. *Sabina diota.* "From the Sabine jar." The vessel is here called Sabine, from its containing wine made in the country of the Sabines. The *diota* received its name from its having two handles or ears (δίς and οὖς). It contained generally forty-eight sextarii, about twenty-seven quarts English measure.—9. *Qui simul stravere*, &c. "For, as soon as they have lulled," &c. The relative is here elegantly used to introduce a sentence, instead of a personal pronoun with a particle.—*Æquore fervido.* "Over the boiling surface of the deep."

13–24. 13. *Fuge quærere.* "Avoid inquiring." Seek not to know.—14. *Quod Fors dierum cunque dabit.* A tmesis for *quodcunque dierum fors dabit*, i. e., *quemcunque diem*, &c.—*Lucro appone.* "Set down as gain."—16. *Puer.* "While still young."—*Neque tu choreas.* The use, or rather repetition, of the pronoun before *choreas* is extremely elegant, as denoting earnestness of injunction, and in imitation of the Greek.—17. *Donec virenti*, &c. "As long as morose old age is absent from thee, still blooming with youth."—18. *Campus et areæ.* "Rambles both in the Campus Martius and along the public walks." By *areæ* are here meant those parts of the city that were free from buildings, the same, probably, as the squares and parks of modern days, where young lovers were fond of strolling.—*Sub noctem.* "At the approach of evening."—21. *Nunc et latentis*, &c. The order of the construction is, *et nunc gratus risus* (repetatur) *ab intimo angulo, proditor latentis puellæ.* The verb *repetatur* is under

stood. The poet alludes to some youthful sport, by the rules of which a forfeit was exacted from the person whose place of concealment was discovered, whether by the ingenuity of another, or the voluntary act of the party concealed.—24. *Male pertinaci.* "Faintly resisting." Pretending only to oppose.

Ode X. In praise of Mercury. Imitated, according to the Scholiast Porphyrion, from the Greek poet Alcæus.

1–6. 1. *Facunde.* Mercury was regarded as the inventor of language and the god of eloquence.—*Nepos Atlantis.* Mercury was the fabled son of Maia, one of the daughters of Atlas.—The word *Atlantis* must be pronounced here *A-tlantis*, in order to keep the penultimate foot a trochee. This peculiar division of syllables is imitated from the Greek.—2. *Feros cultus hominum recentum.* "The savage manners of the early race of men." The ancients believed that the early state of mankind was but little removed from that of the brutes.—3. *Voce.* "By the gift of language." — *Catus.* "Wisely." Mercury wisely thought that nothing would sooner improve and soften down the savage manners of the primitive race of men than mutual intercourse, and the interchange of ideas by means of language. *Catus*, according to Varro, was a word of Sabine origin. Its primitive meaning was "acute" or "shrill," and hence it came to signify "shrewd," "sagacious," &c.—*Decoræ more palæstræ.* "By the institution of the grace-bestowing palæstra." The epithet *decoræ* is here used to denote the effect produced on the human frame by gymnastic exercises.—6. *Curvæ lyræ parentem.* "Parent of the bending lyre." Mercury (*Hymn. in Merc.*, 20, *seqq.*) is said, while still an infant, to have formed the lyre from a tortoise which he found in his path, stretching seven strings over the hollow shell (*ἑπτὰ δὲ συμφώνους ὀΐων ἐτανύσσατο χορδάς*). Hence the epithets Ἑρμαίη and Κυλληναίη, which are applied to this instrument, and hence, also, the custom of designating it by the terms *χέλυς*, *chelys*, *testudo*, &c. Compare Gray (*Progress of Poesy*), "En chanting shell." Another, and probably less accurate account, makes this deity to have discovered, on the banks of the Nile, after the subsiding of an inundation, the shell of a tortoise, with nothing remaining of the body but the sinews: these, when touched, emitted a musical sound, and gave Mercury the first hint of the lyre. (Compare *Isidor., Orig.*, iii., 4.) It is very apparent that the fable, whatever the true version may be, has an astronomical meaning, and contains a reference to the seven planets, and to the pretended music of the spheres.

9–11. 9. *Te boves olim nisi reddidisses*, &c. "While Apollo, in former days, seeks, with threatening accents, to terrify thee, still a mere stripling, unless thou shouldst have restored the cattle removed by thy art, he laughed to find himself deprived also of his quiver."—*Boves.* The cattle of Admetus were fed by Apollo on the banks of the Amphrysus, in Thessaly, after that deity had been banished for a time from the skies for destroying the Cyclopes. Mercury, still a mere infant, drives off fifty of the herd, and conceals them near the Alpheus, nor does he disclose the place where they are hidden until ordered so to do by his sire. (*Hymn. in Merc.*, 70, *seqq.*) Lucian (*Dial., D.*, 7) mentions other sportive thefts of the same

deity, by which he deprived Neptune of his trident, Mars of his sword, Apollo of his bow, Venus of her cestus, and Jove himself of his sceptre. He would have stolen the thunderbolt also, had it not been too heavy and ἰσχυρόν. (Εἰ δὲ μὴ βαρύτερος ὁ κεραυνὸς ἦν, καὶ πολὺ τὸ πῦρ εἶχε, κἀκεῖνον ἂν ὑφείλετο. *Lucian, l. c.*)—11. *Viduus.* A Græcism for *viduum se sentiens.* Horace, probably following Alcæus, blends together two mythological events, which, according to other authorities, happened at distinct periods. The Hymn to Mercury merely speaks of the theft of the cattle, after which Mercury gives the lyre as a peace-offering to Apollo. The only allusion to the arrows of the god is where Apollo, after this, expresses his fear lest the son of Maia may deprive him both of these weapons and of the lyre itself.

Δείδια, Μαιάδος υἱέ, διάκτορε, ποικιλομῆτα,
μή μοι ἀνακλέψῃς κιθάρην καὶ καμπύλα τόξα.

13–19. 13. *Quin et Atridas*, &c. "Under thy guidance, too, the rich Priam passed unobserved the haughty sons of Atreus." Alluding to the visit which the aged monarch paid to the Grecian camp in order to ransom the corpse of Hector. Jupiter ordered Mercury to be his guide, and to conduct him unobserved and in safety to the tent of Achilles. (Consult *Homer, Il.*, 24, 336, *seqq.*)—14. *Dives Priamus.* Alluding not only to his wealth generally, but also to the rich presents which he was bearing to Achilles.—15. *Thessalos ignes.* "The Thessalian watch-fires." Referring to the watches and troops of Achilles, the Thessalian leader, through whom Priam had to pass in order to reach the tent of their leader.—16. *Fefellit.* Equivalent here to the Greek ἔλαθεν.—17. *Tu pias lætis*, &c. Mercury is here represented in his most important character, as the guide of departed spirits. Hence the epithets of ψυχοπομπός and νεκροπομπός, or νεκραγωγός, so often applied to him. The verb *reponis* in the present stanza receives illustration, as to its meaning, from the passage in Virgil, where the future descendants of Æneas are represented as occupying abodes in the land of spirits previously to their being summoned to the regions of day. (*Æn.*, 6, 756, *seqq.*) Hence Mercury is here said "to replace" the souls of the pious in, or "to restore" them to their former abodes.—18. *Virgaque levem coerces*, &c. "And with thy golden wand dost check the movements of the airy throng." The allusion is to the *caduceus* of Mercury, and *coerces* is a metaphor borrowed from a shepherd's guiding of his flock, and keeping them together in a body with his pastoral staff.—19. *Superis deorum et imis.* "To the upper ones and lowest ones of the gods," *i. e.*, to the gods above and below. A Græcism for *superis et imis deis.*

Ode XI. Addressed to Leuconoe, by which fictitious name a female friend of the poet's is thought to be designated. Horace, having discovered that she was in the habit of consulting the astrologers of the day in order to ascertain, if possible, the term both of her own as well as his existence, entreats her to abstain from such idle inquiries, and leave the events of the future to the wisdom of the gods.

1–4. 1. *Tu ne quæsieris.* "Inquire not, I entreat." The subjunctive mood is here used as a softened imperative, to express entreaty or request;

and the air of earnestness with which the poet addresses his female friend is increased by the insertion of the personal pronoun.—2. *Finem.* "Term of existence."—*Babylonios numeros.* "Chaldean tables," *i. e.*, tables of nativity, horoscopes. The Babylonians, or, more strictly speaking, Chaldeans, were the great astrologers of antiquity, and constructed tables for the calculation of nativities and the prediction of future events. This branch of charlatanism made such progress and attained so regular a form among them, that subsequently the terms Chaldean and Astrologer became completely synonymous. Rome was filled with these impostors. —3. *Utmelius.* "How much better is it." Equivalent to *quanto sapientius.*—*Erit.* For *acciderit.*—4. *Ultimam.* "This as the last."

5–8. 5. *Quæ nunc oppositis*, &c. "Which now breaks the strength of the Tuscan sea on the opposing rocks corroded by its waves." By the term *pumicibis* are meant rocks corroded and eaten into caverns by the constant dashing of the waters.—5. *Vina liques.* "Filtrate thy wines." Observe that *sapias* and *liques* are subjunctives used as imperatives. (*Zumpt*, § 529.) The wine-strainers of the Romans were made of linen, placed round a frame-work of osiers, shaped like an inverted cone. In consequence of the various solid or viscous ingredients which the ancients added to their wines, frequent straining became necessary to prevent inspissation. Consult *Excursus* VI.—*Spatio brevi*, &c. "In consequence of the brief duration of existence, cut short long hope (of the future)," *i. e.*, since human life is at best but a span, indulge in no lengthened hope of the future, but improve the present opportunity for enjoyment. —8. *Carpe diem.* "Enjoy the present day." A pleasing metaphor. "Pluck" the present day as a flower from the stem, and enjoy its fragrance while it lasts.

ODE XII. Addressed to Augustus. The poet, intending to celebrate the praises of his imperial master, pursues a course extremely flattering to the vanity of the latter, by placing his merits on a level with those of gods and heroes. This ode is generally supposed to be in part imitated from *Pindar, Ol.*, ii., 1, *seq.*: Ἀναξιφόρμιγγες ὕμνοι, κ. τ. λ.

1–6. 1. *Quem virum aut heroa.* "What living or departed hero." Compare the remark of the scholiast, "*Quem virum de vivis? quem heroa de mortuis?*"—*Lyra vel acri tibia.* "On the lyre, or shrill-toned pipe," *i. e.*, in strains adapted to either of these instruments.—2. *Celebrare.* A Græcism for *ad celebrandum.*—*Clio.* The first of the nine Muses, and presiding over epic poetry and history.—3. *Jocosa imago.* "Sportive echo." Understand *vocis.* Literally, "the sportive image (or reflection) of the voice." As regards the term *jocosa*, compare the explanation of Orelli: "Jocosa *autem, quia viatores quasi consulto ludificatur, unde auribus accidat, ignorantes.*"—5. *In umbrosis Heliconis oris.* "Amid the shady regions of Helicon." A mountain of Bœotia, sacred to Apollo and the Muses. On its summit was the grove of the latter, and a little below the grove was the fountain of Aganippe, produced from the earth by a blow of the hoof of Pegasus. Helicon is now called *Palæovouni* or *Zagora.*— 6. *Super Pindo.* "On the summit of Pindus." The chain of Pindus separated Thessaly from Epirus. It was sacred to Apollo and the Muses

—*Hæmo.* Mount Hæmus stretches its great belt round the north of Thrace, in a direction nearly parallel with the coast of the Ægean. The modern name is *Emineh Dag*, or *Balkan*.

7–15. 7. *Vocalem.* "The tuneful."—*Temere.* "In wild confusion." Compare the explanation of Orelli: "*Promiscue, sine ordine, cur sectarentur cantorem vix sibi consciæ.*" The scene of this wonderful feat of Orpheus was near Zone, on the coast of Thrace. (*Mela*, 2, 2.)—9. *Arte materna.* Orpheus was the fabled son of Calliope, one of the Muses.—11. *Blandum et auritas*, &c. "Sweetly persuasive also to lead along with melodious lyre the listening oaks," *i. e.*, who with sweetly persuasive accents and melodious lyre led along, &c. The epithet *auritas* is here applied to *quercus* by a bold image. The oaks are represented as following Orpheus with pricked-up ears.—13. *Quid prius dicam*, &c. "What shall I celebrate before the accustomed praises of the Parent of us all?" Some read *parentum* instead of *parentis*, "What shall I first celebrate, in accordance with the accustomed mode of praising adopted by our fathers?" Others, retaining *parentum*, place an interrogation after *dicam*, and a comma after *laudibus*. "What shall I first celebrate in song? In accordance with the accustomed mode of praising adopted by our fathers, I will sing of him who," &c.—15. *Variis horis.* "With its changing seasons."—*Temperat.* "Controls."

17–26. 17. *Unde.* "From whom." Equivalent to *ex quo*, and not, as some maintain, to *quare*. Compare *Sat.*, i., 6, 12, and ii., 6, 21.—19. *Proximos tamen*, &c. "Pallas, however, enjoys honors next in importance to his own." Minerva had her temple, or rather shrine, in the Capitol, on the right side of that of Jupiter, while Juno's merely occupied the left. Some commentators think that Minerva was the only one of the deities after Jupiter who had the right of hurling the thunderbolt. This, however, is expressly contradicted by ancient coins. (*Rasche, Lex. Rei Numism.*, vol. ii., pt. 1, p. 1192. *Heyne, Excurs. ad Virg., Æn.*, 1, 42.)—21. *Præliis audax Liber.* The victories of Bacchus, and especially his conquest of India, form a conspicuous part of ancient mythology.—22. *Sævis inimica Virgo belluis.* Diana. Compare her Greek epithets θηροκτόνος and λοχέαιρα.—25. *Alciden.* Hercules, the reputed grandson of Alcæus.—*Puerosque Ledæ.* Castor and Pollux.—26. *Hunc.* Alluding to Castor Compare the Homeric Κάστορα ἱππόδαμον. (*Il.*, 3, 237.)—*Illum.* Pollux. Compare the Homeric πὺξ ἀγαθὸν Πολυδεύκεα. (*Il., l. c.*)—*Pugnis.* "In pugilistic encounters," literally, "with fists." Ablative of *pugnus*.

27–35. 27. *Quorum simul alba*, &c. "As soon as the propitious star of each of whom," &c. *Alba* is here used not so much in the sense of *lucida* and *clara*, as in that of *pūrum ac serenum cælum reddens.* Compare the expression *Albus Notus* (*Ode* i., 7, 15), and Explanatory Notes on *Ode* i., 3, 2.—29. *Agitatus humor.* "The foaming water."—31. *Ponto recumbit.* "Subsides on the surface of the deep."—34. *Pompili.* Numa Pompilius.—*Superbos Tarquini fasces.* "The splendid fasces of Tarquinius," *i. e.*, the splendid and energetic reign of Tarquinius Priscus. Some commentators refer these words to Tarquinius Superbus, but with less propriety. The epithet *superbos* has the same force here as in Ode i., 35, 9.—35. *Catonis nobile letum.* The allusion is to the younger Cato, who

put an end to his own existence at Utica. The poet calls his death a noble one, without any fear of incurring the displeasure of Augustus, whose policy it was to profess an attachment to the ancient forms of the republic, and a regard for its defenders. Cunningham conjectures *Junii fasces*, making the allusion to be to the first Brutus. Bentley, again, thinking *Catonis* too bold, proposes *Curti*, as referring to Curtius, who devoted himself for his country by plunging into the gulf or chasm at Rome.

37–41. 37. *Regulum.* Compare Ode iii., 5, where the story of Regulus is touched upon.—*Scauros.* The house of the Scauri gave many distinguished men to the Roman republic. The most eminent among them were M. Æmilius Scaurus, *princeps senatus*, a nobleman of great ability, and his son M. Scaurus. The former held the consulship A.U.C. 639. Sallust gives an unfavorable account of him (*Jug.*, 15). Cicero, on the other hand, highly extols his virtues, abilities, and achievements (*De Off.*, 1, 22 *et* 30. *Brut.*, 29. *Orat. pro Muræna*, 7). Sallust's account is evidently tinged with the party-spirit of the day.—38. *Paullum.* Paullus Æmilius, consul with Terentius Varro, and defeated, along with his colleague, by Hannibal, in the disastrous battle of Cannæ.—*Pœno.* "The Carthaginian." Hannibal.—40. *Fabricium.* C. Fabricius Luscinus, the famed opponent of Pyrrhus and of the Samnites. It was of him Pyrrhus declared that it would be more difficult to make him swerve from his integrity than to turn the sun from its course. (Compare *Cic., de Off.*, 3, 22. *Val. Max.*, 4, 3.)—41. *Incomtis Curium capillis.* Alluding to Manius Curius Dentatus, the conqueror of Pyrrhus. The expression *incomtis capillis* refers to the simple and austere manners of the early Romans.

42–44. 42. *Camillum.* M. Furius Camillus, the liberator of his country from her Gallic invaders.—43. *Sæva paupertas.* "A life of hardy privation," *i. e.*, a life of privation, inuring to toil and hardship. *Paupertas* retains here its usual force, implying, namely, a want not of the necessaries, but of the comforts of life.—*Et avitus apto cum lare fundus.* "And an hereditary estate, with a dwelling proportioned to it." The idea intended to be conveyed is, that Curius and Camillus, in the midst of scanty resources, proved far more useful to their country than if they had been the owners of the most extensive possessions, or the votaries of luxury.

45–47. 45. *Crescit occulto*, &c. "The fame of Marcellus increases like a tree amid the undistinguished lapse of time." The term *Marcelli* here contains a double allusion, first to the celebrated M. Claudius Marcellus, the conqueror of Syracuse, and opponent of Hannibal, and secondly to the young Marcellus, the son of Octavia, and nephew of Augustus. The fame of the earlier Marcellus, increasing secretly though steadily in the lapse of ages, is now beginning to bloom anew in the young Marcellus, and to promise a harvest of fresh glory for the Roman name.—46. *Micat inter omnes*, &c. The young Marcellus is here compared to a bright star, illuming with its effulgence the Julian line, and forming the hope and glory of that illustrious house. He married Julia, the daughter of Augustus, and was publicly intended as the successor of that emperor, but his early death, at the age of eighteen, frustrated all these hopes and plunged the Roman world in mourning. Virgil beautifully alludes to him at the close of the sixth book of the Æneid.—*Julium sidus.* "The star of the

Julian line," *i. e.*, the glory of the Julian house, commencing with Cæsar, and perpetuated in Augustus.—47. *Ignes minores.* "The feebler fires of the night." The stars.

50–54. 50. *Orte Saturno.* Jupiter, the Greek Κρονίων.—51. *Tu secundo Cæsare regnes.* "Reign thou (in the heavens) with Cæsar as thy vicegerent (upon earth)," *i. e.*, Grant, I pray, that thou mayest so parcel out thy empire as to sway thyself the sceptre of the skies, and allow Augustus to represent thee upon earth. Observe the employment of the subjunctive for the imperative.—53. *Parthos Latio imminentes.* Horace is generally supposed to have composed this ode at the time that Augustus was preparing for an expedition against the Parthians, whom the defeat of Crassus, and the check sustained by Antony, had elated to such a degree, that the poet might well speak of them as "now threatening the repose of the Roman world." *Latio* is elegantly put for *Romano imperio.* —54. *Egerit justo triumpho.* "Shall have led along in just triumph." The conditions of a "*justus triumphus*," in the days of the republic, were as follows: 1. The war must have been a just one, and waged with foreigners; no triumph was allowed in a civil war. 2. Above 5000 of the enemy must have been slain in one battle (Appian says it was in his time 10,000). 3. By this victory the limits of the empire must have been enlarged.

55–60. 55. *Subjectos Orientis oræ.* "Lying along the borders of the East," *i. e.*, dwelling on the remotest confines of the East. Observe that *oræ* is the dative, by a Græcism for *sub ora.—Seras.* By the Seres are evidently meant the natives of China, whom an overland trade for silk had gradually, though imperfectly, made known to the western nations.—57. *Te minor.* "Inferior to thee alone." Understand *solo.*—59. *Parum castis.* "Polluted." Alluding to the corrupt morals of the day. The ancients had a belief that lightning never descended from the skies except on places stained by some pollution.

ODE XIII. Addressed to Lydia, with whom the poet had very probably quarrelled, and whom he now seeks to turn away from a passion for Telephus. He describes the state of his own feelings, when praises are bestowed by her whom he loves on the personal beauty of a hated rival; and, while endeavoring to cast suspicion upon the sincerity of the latter's passion for her, he descants upon the joys of an uninterrupted union founded on the sure basis of mutual affection.

2–8. 2. *Cervicem roseam.* "The rosy neck." Compare Virgil (*Æn.*, 1, 402): "*Rosea cervice refulsit.*"—3. *Cerea brachia.* The epithet *cerea*, "waxen," carries with it the associate ideas of whiteness, glossy surface, &c., the allusion being to the white wax of antiquity. Bentley, however, rejects *cerea*, and reads *lactea.—Telephi.* The name is purposely repeated, to indicate its being again and again on the lips of Lydia.—*Difficili bile.* "With choler difficult to be repressed." The liver was held to be the seat of all violent passions.—6. *Manent.* The plural is here employed, as equivalent to the double *manet.* It is given likewise by Orelli, and has also strong MS. authority in its favor. Bentley, however, prefers *manet*, on account of the preceding *nec . . . nec*, and lengthens the

final syllable of *manet* by the arsis. Compare *Zumpt*, § 374, and the passage cited from Pliny, *Paneg.*, 75.—*Humor et in genas*, &c. "And the tear steals silently down my cheeks."—8. *Lentis ignibus.* "By the slow-consuming fires."

9–20. 9. *Uror.* "I am tortured at the sight." Equivalent to *adspectu crucior.*—10. *Immodicæ mero.* "Rendered immoderate by wine."—12. *Memorem.* "As a memorial of his passion."—13. *Si me satis audias.* "If you give heed to me." If you still deem my words worthy of your attention.—14. *Perpetuum.* "That he will prove constant in his attachment." Understand *fore.*—*Dulcia barbare lædentem oscula.* "Who barbarously wounds those sweet lips, which Venus has imbued with the fifth part of all her nectar." Each god, observes Porson, was supposed to have a given quantity of nectar at disposal, and to bestow the fifth or the tenth part of this on any individual was a special favor. The common, but incorrect interpretation of *quinta parte* is "with the quintessence."—18. *Irrupta copula.* "An indissoluble union."—20. *Suprema die.* "The last day of their existence." Observe that *suprema citius die* is an unusual construction for *citius quam suprema die.*

ODE XIV. Addressed to the vessel of the state, just escaped from the stormy billows of civil commotion, and in danger of being again exposed to the violence of the tempest. This ode appears to have been composed at the time when Augustus consulted Mæcenas and Agrippa whether he should resign or retain the sovereign authority. Some, however, refer it to the dissensions between Octavianus and Antony, B.C. 32, which preceded the battle of Actium. In either case, however, the allegory must not be too closely pressed.

1–8. 1. *O navis, referunt*, &c. "O ship! new billows are bearing thee back again to the deep." The poet, in his alarm, supposes the vessel (*i. e.*, his country) to be already amid the waves. By the term *navis* his country is denoted, which the hand of Augustus had just rescued from the perils of shipwreck; and by *mare* the troubled and stormy waters of civil dissension are beautifully pictured to the view.—2. *Novi fluctus.* Alluding to the commotions which must inevitably arise if Augustus abandons the helm of affairs.—3. *Portum.* The harbor here meant is the tranquillity which was beginning to prevail under the government of Augustus.—*Ut nudum remigio latus.* "How bare thy side is of oars."—6. *Ac sine funibus carinæ.* "And thy hull, without cables to secure it." Some commentators think that the poet alludes to the practice common among the ancients of girding their vessels with cables in violent storms, in order to prevent the planks from starting asunder. In *carinæ* we have the plural used emphatically for the singular, and intended to designate every part of the hull. A similar usage occurs even in Cicero: "*Quid tam in navigio necessarium quam latera, quam* carinæ, *quam prora, quam puppis?*" (*De Or.*, iii., 46) where some, less correctly, read *cavernæ.*—*Possunt.* We have not hesitated to read *gemunt* and *possunt*, on good MS. authority, as far more graphic than *gemant* and *possint*, the reading of many editions. Even Bentley approves of the indicative here, though he does not edit it.—8. *Imperiosius æquor.* "The increasing violence of the

sea." The comparative describes the sea as growing every moment more and more violent.

10–13. 10. *Di.* Alluding to the tutelary deities, Neptune, or Castor and Pollux, whose images were accustomed to be placed, together with a small altar, in the stern of the vessel. The figurative meaning of the poet presents to us the guardian deities of Rome offended at the sanguinary excesses of the civil wars, and determined to withhold their protecting influence if the state should be again plunged into anarchy and confusion.—11. *Pontica pinus.* "Of Pontic pine." The pine of Pontus was hard and durable, and of great value in ship-building. Yet the vessel of the state is warned by the poet not to rely too much upon the strength of her timbers.—12. *Silvæ filia nobilis.* "The noble daughter of the forest." A beautiful image, which Martial appears to have imitated (xiv., 90): "*Non sum Mauræ filia silvæ.*"—13. *Et genus et nomen inutile.* "Both thy lineage and unavailing fame." The idea intended to be conveyed by the whole clause is as follows: "Idle, O my country! will be the boast of thy former glories, and the splendor of thy ancient name."

14–20. 14. *Pictis puppibus.* Besides being graced with the statues of the tutelary deities, the sterns of ancient vessels were likewise embellished, on the outside, with paintings and other ornaments. Hence Homer occasionally calls ships μιλτοπάρῃοι, "red-cheeked." A purple color was also sometimes employed.—15. *Nisi debes ventis ludibrium.* "Unless thou art doomed to be the sport of the winds." An imitation of the Greek idiom, ὀφλεῖν γέλωτα.—17. *Nuper sollicitum,* &c. "Thou who wast lately a source of disquietude and weariness to me, who at present art an object of fond desire and strong apprehension," &c. The expression *sollicitum tædium* refers to the unquiet feelings which swayed the bosom of the poet during the period of the civil contest, and to the weariness and disgust which the long continuance of those scenes produced in his breast. Under the sway of Augustus, however, his country again becomes the idol of his warmest affections (*desiderium*), and a feeling of strong apprehension (*cura non levis*) takes possession of him, lest he may again see her involved in the horrors of civil war.—20. *Nitentes Cycladas.* "The Cyclades, conspicuous from afar." The epithet *nitentes* appears to refer, not so much to the marble contained in most of these islands, as to the circumstance of its appearing along the coasts of many of the group, and rendering them conspicuous objects at a distance. (Compare *Vanderbourg, ad loc.*)

Ode XV. This ode is thought to have been composed on the breaking out of the last civil war between Octavianus and Antony. Nereus, the sea-god, predicts the ruin of Troy at the very time that Paris bears Helen over the Ægean Sea from Sparta. Under the character of Paris, the poet, according to some commentators, intended to represent the infatuated Antony, whose passion for Cleopatra he foretold would be attended with the same disastrous consequences as that of the Trojan prince for Helen; and by the Grecian heroes, whom Nereus, in imagination, beholds combined against Ilium, Horace, it has been said, represents the leaders of the party of Augustus.

1–4. 1. *Pastor.* Paris, whose early life was spent among the shepherds of Mount Ida, in consequence of his mother's fearful dream. Sanadon, who is one of those that attach an allegorical meaning to this ode, thinks that the allusion to Antony commences with the very first word of the poem, since Antony was one of the Luperci, or priests of Pan, the god of shepherds.—*Traheret.* "Was bearing forcibly away." Horace here follows the authority of those writers who make Helen to have been carried off by Paris against her will. (Compare *Ovid, Her.*, xvii., 21.) Some commentators, however, make *traheret* here the same as *raperet*, i. e., *tanquam prædam secum abduceret;* while others, again, regard the term as equivalent to *lenta navigatione circumduceret*, since Paris, according to one of the scholiasts and Eustathius, did not go directly from Lacedæmon to Troy, but, in apprehension of being pursued, sailed to Cyprus, Phœnicia, and Egypt.—*Navibus Idæis.* "In vessels made of the timber of Ida."—3. *Ingrato otio.* "In an unwelcome calm." Unwelcome, say the commentators, to the winds themselves, which are ever restless, and ever love to be in motion. Hence they are styled by Æschylus κακόσχολοι.—4. *Ut caneret fera fata.* "That he might foretell their gloomy destinies."

5–12. 5. *Mala avi.* "Under evil omens." Compare *Ode* iii., 3, 61, "*alite lugubri;*" and *Epod.* x., 1, "*mala alite.*"—7. *Conjurata tuas rumpere nuptias*, &c. "Bound by a common oath to sever the union between thee and thy loved one, and to destroy the ancient kingdom of Priam." A Græcism for *quæ conjuravit se rupturam.* The term *nuptias* is here used, not in its ordinary sense, but with reference to the criminal loves of Paris and Helen.—9. *Quantus sudor.* "What toil."—10. *Quanta funera.* "What carnage."—11. *Ægida.* "Her ægis." In Homer, the ægis (αἰγίς) is the shield of Jove, which Minerva sometimes bears (*Il.*, v., 738), and this signification is retained by Seneca (*Herc. Fur.*, 905). At a later period, it is Minerva's corselet (*Eurip., Ion*, 1012, *ed. Herm. Ovid, Met.*, vi., 17). The term is used in this last sense on the present occasion.—12. *Et rabiem parat.* "And is kindling up her martial fury." The zeugma in *parat*, and the air of conciseness which it imparts to the style, are peculiarly striking.

13–19. 13. *Veneris præsidio ferox.* "Proudly relying on the aid of Venus." This goddess favored him, since to her he had adjudged the prize of beauty over Juno and Minerva.—14. *Grataque feminis*, &c. "And distribute pleasing strains among women on the unmanly lyre." The expression *carmina dividere feminis* means nothing more than to execute different airs for different females in succession. This is Döring's explanation, and is adopted by Dillenburger. Orelli's interpretation appears stiff and far-fetched. It is as follows: "*Cantus vocalis et citharæ soni inter se conjuncti totam efficiunt symphoniam; jam singulatim spectatis his partibus, ἀοιδὴν dividit citharæ cantus, ἀοιδὴ citharæ sonos, id est, altera utra dimidia totius symphoniæ pars est.*" The allegorical meaning is considered by some as being still kept up in this passage: Antony, according to Plutarch, lived for a time at Samos with Cleopatra, in the last excesses of luxury, amid the delights of music and song, while all the world around were terrified with apprehensions of a civil war.—16. *Thalamo.* "In thy bed-chamber," *i. e.*, by seeking shelter therein.—17. *Calami spicula Cno-*

xii. Cnosus was one of the oldest and most important cities of Crete, situate on the River Cæratus. Hence *Cnosius* is taken by synecdoche in the sense of "Cretan." The inhabitants of Crete were famed for their skill in archery. The correct form of the name of the city is *Cnosus*, as appears from coins (*Eckhel, Doctr. Num.*, ii., p. 307), not *Cnossus*, or *Gnossus*, as commonly written. Hence the true form of the gentile adjective is *Cnosius*, not *Cnossius* or *Gnossius*.—18. *Strepitumque, et celerem sequi Ajacem.* "And the din of battle, and Ajax swift in pursuit." The expression *celerem sequi* is a Græcism for *celerem ad sequendum.* The Oïlean Ajax is here meant, who was famed for his swiftness, and whom Homer calls Ὀϊλῆος ταχὺς Αἴας. (*Il.*, ii., 527.)—19. *Tamen.* This particle is to be referred to *quamvis*, which is implied in *serus*, i. e., *quamvis serus, tamen..... collines.* "Though late in the conflict, still," &c. Paris was slain in the last year of the war by one of the arrows of Philoctetes.

21–28. 21. *Laertiaden.* "The son of Laertes." Ulysses. The Greek form of the patronymic (Λαερτιάδης) comes from Λαέρτιος, for Λαέρτης. (*Matthiæ, G. G.*, vol. i., p. 130.) The skill and sagacity of Ulysses were among the chief causes of the downfall of Troy.—22. *Pylium Nestora.* There are three cities named Pylos in the Peloponnesus, two in Elis and one in Messenia, and all laid claim to the honor of being Nestor's birthplace. Strabo is in favor of the Triphylian Pylos, in the district of Triphylia, in Elis. (Compare *Heyne, ad Il.*, 4, 591; 11, 681.)—23. *Salaminius Teucer.* Teucer, son of Telamon, king of Salamis, and brother of Ajax.—24. *Teucer.* A trochee in the first place, to avoid which some read *Teucer te* in place of *Teucer et.*—*Sthenelus.* Son of Capaneus, and charioteer of Diomede.—26. *Merionen.* Charioteer of Idomeneus, king of Crete.—28. *Tydides melior patre.* "The son of Tydeus, in arms superior to his sire." Horace appears to allude to the language of Sthenelus (*Il.*, 4, 405) in defending himself and Diomede from the reproaches of Agamemnon, when the latter was marshalling his forces after the violation of the truce by Pandarus, and thought that he perceived reluctance to engage on the part of Diomede and his companion. Ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι, are the words of Sthenelus, who means that they, the Epigoni, were braver than their sires, for they took the city of Thebes, before which their fathers had fallen.

29–35. 29. *Quem tu, cervus,* &c. "Whom, as a stag, unmindful of its pasture, flees from a wolf seen by it in the opposite extremity of some valley, thou, effeminate one, shalt flee from with deep pantings, not having promised this to thy beloved."—Compare *Ovid, Her.*, 16, 356.—33. *Iracunda diem,* &c. Literally, "The angry fleet of Achilles shall protract the day of destruction for Ilium," &c., *i. e.*, the anger of Achilles, who retired to his fleet, shall protract, &c.—35. *Post certas hiemes.* "After a destined period of years."—*Ignis Iliacas domos.* We have here a trochee in the first place, as in line 24. Some editors, in order to bring in the spondee, read *Pergameas*, which makes an awkward change from *Ilio* in line 33. Withofius, with much more taste, proposes *barbaricas.*

Ode XVI. Horace, in early life, had written some severe verses against a young female. He now retracts his injurious expressions, and lays the

blame on the ardent and impetuous feelings of youth. The ode turns principally on the fatal effects of unrestrained anger. An old commentator informs us that the name of the female was Gratidia, and that she is the same with the Canidia of the Epodes. Acron and Porphyrion call her Tyndaris, whence some have been led to infer that Gratidia, whom Horace attacked, was the parent, and that, being now in love with her daughter Tyndaris, he endeavors to make his peace with the former by giving up his injurious verses to her resentment. Acron, however, farther states, that Horace, in his Palinodia, imitates Stesichorus, who, having lost his sight as a punishment for an ode against Helen, made subsequently a full recantation, and was cured of his blindness. Now, as Tyndaris was the patronymic appellation of Helen, why may not the Roman poet have merely transferred this name from the Greek original to his own production, without intending to assign it any particular meaning?

2–5. 2. *Criminosis iambis.* "To my injurious iambics." The iambic measure was peculiarly adapted for satirical effusions. In the heroic hexameter, which preceded it, there was a measured movement, with its arsis and thesis of equal lengths; whereas in the iambic versification the arsis was twice as long as the thesis, and therefore its light, tripping character was admirably adapted to express the lively play of wit and sarcasm.—4. *Mari Hadriano.* The Adriatic is here put for water generally. The ancients were accustomed to cast whatever they detested either into the flames or the water.—5. *Non Dindymene,* &c. "Nor Cybele, nor the Pythian Apollo, god of prophetic inspiration, so agitate the minds of their priesthood in the secret shrines, Bacchus does not so shake the soul, nor the Corybantes when they strike with redoubled blows on the shrill cymbals, as gloomy anger rages." Understand *quatiunt* with *Corybantes* and *iræ* respectively, and observe the expressive force of the zeugma. The idea intended to be conveyed is, when divested of its poetic attire, simply this: "Nor Cybele, nor Apollo, nor Bacchus, nor the Corybantes, can shake the soul as does the power of anger."—*Dindymene.* The goddess Cybele received this name from being worshipped on Mount Dindymus, near the city of Pessinus in Galatia, a district of Asia Minor She was worshipped with wild and orgiastic rites.

6–11. 6. *Incola Pythius.* The term incola beautifully expresses the prophetic inspiration of the god: "habitans quasi in pectore."—8. *Corybantes.* The Corybantes were the enthusiastic priests of Cybele, who with drums, cymbals, horns, and in full armor, performed their orgiastic dances in the forests and on the mountains of Phrygia.—9. *Noricus ensis.* The iron of Noricum was of an excellent quality, and hence the expression *Noricus ensis* is used to denote the goodness of a sword. Noricum, after its reduction under the Roman sway, corresponded to the modern *Carinthia, Styria, Salzburg,* and part of *Austria* and *Bavaria.*—11. *Sævus ignis.* "The unsparing lightning." The *fire* of the skies.—*Nec tremendo,* &c. "Nor Jove himself, rushing down with fearful thunderings." Compare the Greek expression Ζεὺς καταιβάτης, applied to Jove hurling his thunderbolts.

13–16. 13. *Fertur Prometheus,* &c. According to the legend here followed by Horace, it appears that Prometheus, or his brother Epimetheus,

having exhausted his stock of materials in the formation of other animals, was compelled to take a part from each of them (*particulam undique desectam*), and added it to the clay which formed the primitive element of man (*principi limo*). Hence the origin of anger, Prometheus having "placed in our breast the wild rage of the lion" (*insani leonis vim*, i. e., *insanam leonis vim*). Whence Horace borrowed this legend is uncertain, probably from some Greek poet. The creation of the human race out of clay by Prometheus is unknown to Homer and Hesiod, and can not be traced higher than Erinna. (*Anthol. Pal.*, i., p. 301, *ep.*, 352.) The μῦθος of Prometheus, as given by Protagoras in the Platonic dialogue of that name (p. 320), approaches very nearly to it.—16. *Stomacho.* The term *stomachus* properly denotes the canal through which aliment descends into the stomach: it is then taken to express the upper orifice of the stomach (compare the Greek καρδία), and finally the ventricle in which the food is digested. Its reference to anger or choler arises from the circumstance of a great number of nerves being situated about the upper orifice of the stomach, which render it very sensitive; and from thence also proceeds the great sympathy between the stomach, head, and heart.

17–18. 17. *Iræ.* "Angry contentions," *i. e.*, the indulgence of angry feelings between the brothers Atreus and Thyestes.—*Thyesten exitio gravi stravere.* These words, besides containing a general allusion to the ruined fortunes of Thyestes, have also a special reference to his having been made to banquet, unconsciously, upon the flesh of his own sons.—18. *Et altis urbibus*, &c. "And have been the primary cause to lofty cities why," &c. A Græcism for *et ultimæ stetere causæ cur altæ urbes funditus perirent.* "And have ever been the primary cause why lofty cities perished from their very foundations," *i. e.*, have been utterly destroyed. Compare, as regards the epithet *ultimæ*, the explanation of Orelli: "*ab ultimo initio repetitæ, et propterea præcipuæ.*" The expression *altis urbibus* is in accordance with the Greek, *αἰπὺ πτολίεθρον*, *πόλις αἰπειή*. The elegant use of *stetere* for *exstitere* or *fuere* must be noted. It carries with it the accompanying idea of something fixed and certain. Compare *Virgil* (*Æn.*, vii., 735): "*Stant belli causæ.*"

20–27. 20. *Imprimeretque muris*, &c. Alluding to the custom, prevalent among the ancients, of drawing a plough over the ground previously occupied by the walls and buildings of a captured and ruined city, and sowing salt, as the type of barrenness, in the furrows.—22. *Compesce mentem.* "Restrain thy angry feelings."—*Pectoris tentavit fervor.* "The glow of resentment seized." Literally, "made trial of." The poet lays the blame of his injurious effusion on the intemperate feelings of youth, which hurried him away.—24. *Celeres iambos.* "The rapid iambics." The rapidity of this measure rendered it peculiarly fit to give expression to angry feelings. Compare note on "*criminosis iambis*," v. 2, and also the *Epistle to the Pisos*, v. 251.—25. *Mitibus mutare tristia.* "To exchange bitter taunts for soothing strains." *Mitibus*, though, when rendered into our idiom, it has the appearance of a dative, is in reality the ablative, as being the instrument of exchange.—27. *Recantatis opprobriis.* "My injurious expressions being recanted."—*Animum.* "My peace of mind."

ODE XVII. Horace, having in the last ode made his peace with Tyndaris, now invites her to his Sabine farm, where she will find retirement and security from the brutality of Cyrus, who had treated her with unmanly rudeness and cruelty. In order the more certainly to induce an acceptance of his offer, he depicts in attractive colors the salubrious position of his rural retreat, the tranquillity which reigns there, and the favoring protection extended to him by Faunus and the other gods.

1–4. 1. *Velox amœnum*, &c. "Ofttimes Faunus, in rapid flight, changes Mount Lycæus for the fair Lucretilis." *Lycæo* is here the ablative, as denoting the *instrument* by which the change is made. They who make this an hypallage for *Lucretili . . . Lycæum*, confound the English idiom with the Latin.—*Lucretilem*. Lucretilis was a mountain in the country of the Sabines, and amid its windings lay the farm of the poet. It is now *Monte Libretti*.—2. *Lycæo*. Mount Lycæus was situated in the southwestern angle of Arcadia, and was sacred to Faunus or Pan.—*Faunus*. Faunus, the god of shepherds and fields among the Latins, appears to have become gradually identified with the Pan of the Greeks.—3. *Defendit*. "Wards off."—4. *Pluviosque ventos*. "And the rainy winds." The poet sufficiently declares the salubrious situation of his Sabine farm, when he speaks of it as being equally sheltered from the fiery heats of summer, and the rain-bearing winds, the sure precursors of disease.

5–17. 5. *Arbutos*. Compare the note on Ode i., 1, 21.—6. *Thyma*. The thyme of the ancients is not our common thyme, but the *thymus capitatus*, *qui Dioscoridis*, which now grows in great plenty on the mountains of Greece.—7. *Olentis uxores mariti*. "The wives of the fetid husband." A periphrasis for *capræ*.—9. *Nec Martiales Hædiliæ lupos*. "Nor the fierce wolves of Hædilia." It appears from a gloss appended to one of the earliest MSS., that Hædilia was a mountain in the vicinity of the poet's farm, infested by wolves. All the MSS. have *Hædiliæ*; but the copyists, not understanding the meaning of the term, changed it to *hinnuleæ*, which last, Bentley, by an ingenious emendation, and guided by analogy, altered into the new word *hæduleæ*, "young female kids." The restoration of the true reading of the MSS. was made by Orelli. The epithet *Martiales*, as applied to *lupos*, has a double meaning, since it indicates the wolf not only as a fierce and savage animal, but also one sacred to Mars.—10. *Utcunque*. "Whenever." For *quandocunque*.—11. *Usticæ cubantis*. "Of the low-lying Ustica," *i. e.*, gently sloping. This was a small mountain near the poet's farm.—12. *Levia*. In the sense of *attrita*, "worn smooth by the mountain rills."—14. *Hic tibi copia*, &c. "Here plenty, rich in rural honors, shall flow in to thee, from benignant horn filled to the very brim." A figurative allusion to the horn of Plenty.—17. *In reducta valle*. "In a winding vale."—*Caniculæ*. We translate this term by "the dog-star," without specifying whether we mean *Sirius*, the great dog-star, or *Procyon*, the little dog-star. It may, however, be either, since their heliacal risings do not differ by many days. But, strictly speaking, *canicula* is Procyon, and the *dies caniculares*, or classical "dog-days," are the twenty days preceding and the twenty days following the heliacal rising of *Canicula*.

18–21. 18. *Fide Teia*. "On the Teian lyre," *i. e.*, in Anacreontic strain

Anacreon was born at Teos, in Asia Minor. — 19. *Laborantes in uno.* "Striving for one and the same hero," *i. e.*, Ulysses. *Laborantes* is extremely graphic here, and implies that anxious state of feeling which they who love are wont to experience.—20. *Vitreamque Circen.* "And glass-like Circe," *i. e.*, as bright and dazzling, but, at the same time, as frail and as unworthy of reliance as glass. Compare *Sat.*, ii., 3, 222: "*Vitrea fama.*"—21. *Innocentis Lesbii.* The Lesbian wine would seem to have possessed a delicious flavor, for it is said to have deserved the name of ambrosia rather than of wine, and to have been like nectar when old. (*Athenæus*, i., 22.) Horace terms the Lesbian an innocent or unintoxicating wine; but it was the prevailing opinion among the ancients that all sweet wines were less injurious to the head, and less apt to cause intoxication, than the strong dry wines. Consult *Excursus* VII.

22–27. 22. *Duces.* "Thou shalt quaff."—23. *Semeleius Thyoneus.* "Bacchus, offspring of Semele." This deity received the name of Thyoneus, according to the common account, from Thyone, an appellation of Semele. It is more probable, however, that the title in question was derived from θύω, "to rage," "to rush wildly."—24. *Nec metues protervum*, &c. "Nor shalt thou, an object of jealous suspicion, fear the rude Cyrus.' —25. *Male dispari.* "Ill fitted to contend with him."—26. *Incontinentes* "Rash," "violent."—27. *Coronam.* Previous to the introduction of the second course, the guests were provided with chaplets of leaves or flowers, which they placed on their foreheads or temples, and occasionally, also, on their cups. Perfumes were at the same time offered to such as chose to anoint their face and hands, or have their garlands sprinkled with them. This mode of adorning their persons, which was borrowed from the Asiatic nations, obtained so universally among the Greeks and Romans, that, by almost every author after the time of Homer, it is spoken of as the necessary accompaniment of the feast. It is said to have originated from a belief that the leaves of certain plants, as the ivy, myrtle, and laurel, or certain flowers, as the violet and rose, possessed the power of dispersing the fumes and counteracting the noxious effects of wine. On this account the ivy has been always held sacred to Bacchus, and formed the basis of the wreaths with which his images, and the heads of his worshippers, were encircled; but, being deficient in smell, it was seldom employed for festal garlands, and in general the preference was given to the myrtle, which, in addition to its cooling or astringent qualities, was supposed to have an exhilarating influence on the mind. On ordinary occasions, the guests were contented with simple wreaths from the latter shrub; but, at their gayer entertainments, its foliage was entwined with roses and violets, or such other flowers as were in season, and recommended themselves by the beauty of their colors or the fragrance of their smell. Much taste was displayed in the arrangement of these garlands, which was usually confided to female hands; and, as the demand for them was great, the manufacture and sale of them became a distinct branch of trade. To appear in a disordered chaplet was reckoned a sign of inebriety; and a custom prevailed of placing a garland, confusedly put together (χυδαῖον στέφανον), on the heads of such as were guilty of excess in their cups. (*Henderson's History of Ancient and Modern Wines*, p. 119, *seqq.*)

ODE XVIII. Varus, the Epicurean, and friend of Augustus, of whom mention is made by Quintilian (6, 3, 78), being engaged in setting out trees along his Tiburtine possessions, is advised by the poet to give the "sacred vine" the preference. Amid the praises, however, which he bestows on the juice of the grape, the bard does not forget to inculcate a useful lesson as to moderation in wine. The Varus to whom this ode is addressed must not be confounded with the individual of the same name who killed himself in Germany after his disastrous defeat by Arminius. He is rather the poet Quintilius Varus, whose death, which happened A.U.C. 729, Horace deplores in the 24th Ode of this book.

1–4. 1. *Sacra.* The vine was sacred to Bacchus, and hence the epithet ἀμπελοφύτωρ ("producer of the vine"), which is applied to this god.—*Prius.* "In preference to."—*Severis.* The subjunctive is here used as a softened imperative: "Plant, I entreat." (*Zumpt*, § 529, *note.*) The whole of this line is imitated from Alcæus: Μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω.—2. *Circa mite solum Tiburis.* "In the soil of the mild Tibur, around the walls erected by Catilus." The preposition *circa* is here used with *solum*, as περί sometimes is in Greek with the accusative: thus, *Thucyd.*, 6, 2, περὶ πᾶσαν τὴν Σικελίαν, "in the whole of Sicily, round about." The epithet *mite*, though in grammatical construction with *solum*, refers in strictness to the mild atmosphere of Tibur. And, lastly, the particle *et* is here merely explanatory, the town of Tibur having been founded by Tiburtus, Coras, and Catillus or Catilus, sons of Catillus, and grandsons of Amphiaraus. Some commentators, with less propriety, render *mite solum* "the mellow soil," and others "the genial soil." The true idea is given by Braunhard: "Mite solum, *propter aëris mitioris temperiem.*"—3. *Siccis omnia nam dura*, &c. "For the deity has made all things appear difficult to those who abstain from wine." More literally, "has placed all things as difficult before the view of those," &c. The meaning is simply this: the deity has made all those things, which they who refrain from wine undertake, appear to them as burdensome and difficult.—4. *Mordaces sollicitudines.* "Gnawing cares."—*Aliter.* "By any other means," *i. e.*, by the aid of any other remedy than wine.

5–8. 5. *Post vina.* "After free indulgence in wine." The plural imparts additional force to the term.—*Crepat.* "Talks of." The verb in this line conveys the idea of complaint, and is equivalent to "rails at," or "decries." In the succeeding verse, however, where it is understood, it implies encomium.—6. *Quis non te potius*, &c. "Who is not rather loud in thy praises." Understand *crepat.*—*Decens Venus.* "Lovely Venus."—7. *Modici munera Liberi.* "The gifts of moderate Bacchus," *i. e.*, moderation in wine. The appellation *Liber*, as applied to Bacchus, is a translation of the Greek epithet Λυαῖος, and indicates the deity who *frees* the soul from cares.—8. *Centaurea monet*, &c. Alluding to the well-known conflict between the Centaurs and Lapithæ, which arose at the nuptials of Pirithous, king of the Lapithæ, and Hippodamia.—*Super mero.* "Over their wine." *Merum* denotes wine in its pure and most potent state, unmixed with water. The Greeks and Romans generally drank their wines diluted with water. The dilution varied according to the taste of the drinkers, and the strength of the liquor, from one part of wine and four of water, to two of wine and four or else five parts of water, which last seems to have been the favorite mixture. Compare *Excursus* IX

9–10. 9. *Sithoniis non levis.* "Unpropitious to the Thracians." Alluding to the intemperate habits of the Thracians, and the stern influence which the god of wine was consequently said to exercise over them. The Sithonians are here taken for the Thracians generally. In strictness, however, they were the inhabitants of Sithonia, one of the three peninsulas of Chalcidice, subsequently incorporated into Macedonia.—*Euius.* A name of Bacchus, supposed to have originated from the cry of the Bacchanalians, *εὐοῖ*. Others derive the appellation from an exclamation of Jupiter (*εὖ υἱέ*, "Well done, son!"), in approval of the valor displayed by Bacchus during the contest of the giants.—10. *Cum fas atque nefas*, &c. "When, prompted by their intemperate desires, they distinguish right from wrong by a narrow limit," *i. e.*, when the only difference in their eyes between good and evil is marked by the feeble barrier which their own inclinations interpose.

11. *Non ego te candide Bassareu*, &c. "I will not disturb thee against thy will, brightly-beauteous Bassareus." The epithet *candide* is equivalent here, as Orelli remarks, to "*pulchritudine splendens.*" The mythology of the Greeks and Romans assigned perpetual youth and beauty to the god of wine. The epithet *Bassareus*, applied to Bacchus here, is derived by Creuzer from *βάσσαρος*, "a fox;" and he thinks that the garment called *βασσαρίς*, worn in Asia Minor by the females who celebrated the rites of this deity, derived its name from its having superseded the skins of foxes, which the Bacchantes previously wore during the orgies. (*Symbolik*, iii., p. 363.) In order to understand more fully the train of ideas in this and the following part of the ode, we must bear in mind that the poet now draws all his images from the rites of Bacchus. He who indulges moderately in the use of wine is made identical with the true and acceptable worshipper of the god, while he who is given to excess is compared to that follower of Bacchus who undertakes to celebrate his orgies in an improper and unbecoming manner, and who reveals his sacred mysteries to the gaze of the profane. On such a one the anger of the god is sure to fall, and this anger displays itself in the infliction of disordered feelings, in arrogant and blind love of self, and in deviations from the path of integrity and good faith. The poet professes his resolution of never incurring the resentment of the god, and prays, therefore (v. 13), that he may not be exposed to such a visitation.

12–16. 12. *Quatiam.* The verb *quatio* has here the sense of *moveo*, and alludes to the custom of the ancients in bringing forth from the temples the statues and sacred things connected with the worship of the gods, on solemn festivals. These were carried round, and the ceremony began by the waving to and fro of the sacred vases and utensils.—*Nec variis obsita frondibus*, &c. "Nor will I hurry into open day the things concealed under various leaves." In the celebration of the festival of Bacchus, a select number of virgins, of honorable families, called *κανηφόροι*, carried small baskets of gold, in which were concealed, beneath vine, ivy, and other leaves, certain sacred and mysterious things, which were not to be exposed to the eyes of the profane.—13. *Sæva tene cum Berecyntio*, &c "Cease the shrill-clashing cymbals, with the Berecyntian horn." Berecyntus was a mountain in Phrygia, where Cybele was particularly worshipped. Cymbals and horns were used at the festivals of this goddess

as at those of Bacchus.—14. *Quæ subsequitur*, &c. "In whose train follows."—15. *Gloria.* "Foolish vanity."—*Verticem vacuum.* "The empty head."—16. *Arcani fides prodiga.* "Indiscretion prodigal of secrets."

Ode XIX. The poet, after having bid farewell to love, confesses that the beauty of Glycera had again made him a willing captive. Venus, Bacchus, and Licentia are the authors of this change, and compel him to abandon all graver employments. A sacrifice to the first of these deities, in order to propitiate her influence, now engrosses the attention of the bard. Some commentators have supposed that the poet's object in composing this piece was to excuse himself to Mæcenas for not having celebrated in song, as the latter requested, the operations of Augustus against the Scythians and the Parthians. We should prefer, however, the simpler and more natural explanation of the ode as a mere sportive effusion.

1–5. 1. *Mater sæva Cupidinum.* "The cruel mother of the Loves." The later poets made Venus the mother of numerous loves, who formed her train.—2. *Thebanæ Semeles puer.* Bacchus; hence called Σεμεληγενέτης.—3. *Lasciva Licentia.* "Frolic License."—5. *Nitor.* "The brilliant beauty."

6. *Pario marmore purius.* Paros was famed for its statuary marble. The quarries were in Mount Marpessus. For an interesting account of a visit to these quarries, consult *Clarke's Travels*, vi., p. 134.

8–12. 8. *Et vultus nimium lubricus aspici.* "And her countenance too dangerous to be gazed upon." *Lubricus aspici* is analogous to the Greek *σφαλερὸς βλέπεσθαι*, and *lubricus*, like *σφαλερός*, carries with it the idea of something slippery, delusive, dangerous, &c.—9. *Tota.* "In all the strength."—10. *Cyprum.* The island of Cyprus was the favorite abode of Venus. Here she had her celebrated Idalian grove.—*Scythas.* By the Scythians are here meant the tribes dwelling on or near the banks of the Ister, and who were among the most persevering foes of the Roman name. Horace professes his inability to sing of Roman triumphs under Augustus, or to handle in any way such lofty themes, in consequence of the all-controlling power of love.—11. *Versis animosum*, &c. "The Parthian, fiercely contending on retreating steeds." Compare the language of Plutarch in describing the peculiar mode of fight practiced by this nation. (*Vit. Crass.*, c. 24; *ed. Hutten*, vol. iii., p. 422.) *Ὑπέφευγον γὰρ ἅμα βάλλοντες οἱ Πάρθοι, καὶ τοῦτο κράτιστα ποιοῦσι μετὰ Σκύθας· καὶ τοφώτατόν ἐστιν, ἀμυνομένους ἐπὶ τῷ σώζεσθαι, τῆς φυγῆς ἀφαιρεῖν τὸ αἰσχρόν.* "For the Parthians shot as they fled; and this they do with a degree of dexterity inferior only to that of the Scythians. It is indeed an excellent invention, since they fight while they save themselves, and thus escape the disgrace of flight."—12. *Nec quæ nihil attinent.* Understand *ad se.* "Nor of aught that bears no relation to her sway."

13–14. 13. *Vivum cespitem.* "The verdant turf." An altar of turf is now to be erected to the goddess. This material, one of the earliest that was applied to such a purpose, was generally used on occasions where little previous preparation could be made.—14. *Verbenas.* "Vervain."

The *Verbena* of the Romans corresponds to the Ἱεροβοτάνη or Περιστερεών of the Greeks, and to the *Verbena officinalis* of Linnæus (Gen. 43). The origin of the superstitious belief attached to this plant, especially among the Gauls, can hardly be ascertained with any degree of certainty. One of the Greek names given to it above (Ἱεροβοτάνη, "sacred plant"), shows the high estimation in which it was held by that people. The Latin appellation is supposed to come from the Celtic *ferfain*, from which last is also derived the English word "vervain." It became customary, however, to call by the name of *verbena* all plants and leaves used for sacred purposes. Compare *Servius, ad Virg., Æn.*, 12, 120.

15–16. 15. *Bimi meri.* "Of wine two years old." New wine was always preferred for libations to the gods. So, also, the Romans were accustomed to use their own, not the Greek wines, for such a purpose, the former being more free from any admixture of water. Hence the remark of Pliny (*H. N.*, 14, 19), "*Græca vina libare nefas, quoniam aquam habeant.*"—16. *Mactata hostia.* Tacitus informs us (*Hist.*, 2) that it was unlawful for any blood to be shed on the altar of the Paphian Venus, "*Sanguinem aræ offundere vetitum,*" and hence Catullus (66, 91) may be explained: "*Placabis festis luminibus Venerem sanguinis expertem.*" It would appear, however, from other authorities, especially Martial (9, 91), that animal sacrifices in honor of this goddess, and for the purpose of inspecting the entrails in order to ascertain her will, were not unfrequent. The very historian, indeed, from whom we have just given a passage, clearly proves this to have been the case. (*Tacit., l. c.*), "*Hostiæ, ut quisque vovit, sed mares deliguntur. Certissima fides hædorum fibris.*" The apparent contradiction into which Tacitus falls may be explained away, if we refer the expression "*sanguinem aræ offundere vetitum*" not to the total absence of victims, but merely to the *altar* of the goddess being kept untouched by their blood. The sacrifices usually offered to Venus would seem to have been white goats and swine, with libations of wine, milk, and honey. The language of Virgil, in describing her altars, is somewhat in accordance with that of Catullus: "*Thure calent aræ, sertisque recentibus halant.*" (*Æn.*, 1, 417.)

Ode XX. Addressed to Mæcenas, who had signified to the poet his intention of spending a few days with him at his Sabine farm. Horace warns him that he is not to expect the generous wine which he has been accustomed to quaff at home; and yet, while depreciating the quality of that which his own humble roof affords, he mentions a circumstance respecting its age, which could not but prove peculiarly gratifying to his patron and intended guest.

1–3. 1. *Vile Sabinum.* "Common Sabine wine." The Sabine appears to have been a thin table-wine, of a reddish color, attaining its maturity in seven years. Pliny (*H. N.*, xiv., 2) applies to it the epithets *crudum* and *austerum.*—2. *Cantharis.* The *cantharus* was a bowl or vase for holding wine, furnished with handles, and from which the liquor was transferred to the drinking-cups. It derived its name, according to most authorities, from its being made to resemble a beetle (κάνθαρος). Some, however, deduce the appellation from a certain Cantharus, who was the

inventor of the article. The *cantharus* was peculiarly sacred to Bacchus. —*Testa.* The *testa*, or "jar," derived its name from having been subjected, when first made, to the action of fire (*testa, quasi tosta, a torreo*). The vessels for holding wine, in general use among the Greeks and Romans, were of earthenware.—3. *Levi.* "I closed up." When the wine-vessels were filled, and the disturbance of the liquor had subsided, the covers or stoppers were secured with plaster or a coating of pitch, mixed with the ashes of the vine, so as to exclude all communication with the external air.—*Datus in theatro*, &c. Alluding to the acclamations with which the assembled audience greeted Mæcenas on his entrance into the theatre, after having, according to most commentators, recovered from a dangerous malady. Some, however, suppose it to have been on occasion of the celebrating of certain games by Mæcenas; and others, among whom is Faber, refer it to the time when the conspiracy of Lepidus was detected and crushed by the minister. (Compare *Vell. Paterc.*, ii., 88, 3.) The theatre alluded to was that erected by Pompey, probably after the termination of the Mithradatic war. It was overlooked by the Vatican on the other side of the river, and is generally supposed to have stood in that part of the modern city called *Campo di Fiore.*

5–9. 5. *Care Mæcenas eques.* "Dear Mæcenas, contented with equestrian rank." We have paraphrased rather than translated *eques.* Mæcenas, notwithstanding the height of favor and power to which he attained under Augustus, remained ever contented with his equestrian rank. Hence the term *eques* here is meant to be peculiarly emphatic. Bentley, following one of his MSS., reads *Clare, Mæcenas, eques*, in order to give *eques* an epithet; but *Care* breathes more of the feeling of true friendship. —*Paterni fluminis.* The Tiber is meant. The ancestors of Mæcenas were of Etrurian origin, and the Tiber belonged in part to Etruria, as it formed, in a great measure, its eastern and southern boundary.—7. *Vaticani montis.* The Vatican Mount formed the prolongation of the Janiculum toward the north, and was supposed to have derived its name from the Latin word *vates*, or *vaticinium*, as it was once the seat of Etruscan divination.—8. *Imago.* "The echo." Understand *vocis.*—9. *Cæcubam.* The Cæcuban wine derived its name from the *Cæcubus ager*, in the vicinity of Amyclæ, and is described by Galen as a generous, durable wine, but apt to affect the head, and ripening only after a long term of years. (*Athenæus*, i., 27.)—*Caleno.* The town of Cales, now *Calvi*, lay to the south of Teanum, in Campania. The *ager Calenus* was much celebrated for its vineyards. It was contiguous, in fact, to that famous district, so well known in antiquity under the name of *ager Falernus*, as producing the best wine in Italy, or, indeed, in the world. Compare *Excursus* VIII.

11–12. 11. *Formiani.* The Formian Hills are often extolled for the superior wine which they produced. Formiæ, now *Mola di Gaeta*, was a city of great antiquity in Latium, near Caieta.—12. *Mea temperant pocula.* "Mix my cups," *i. e.*, with water. The meaning of the whole clause may be best expressed by a paraphrase: "Neither the produce of the Falernian vines, nor that of the Formian hills, mingles in my cups with the tempering water." These were the drinking-cups, into which the wine was poured after having been diluted with water in the *crater*, or mixer.

ODE XXI. A hymn in praise of Apollo and Diana, which has given rise to much diversity of opinion among the learned. Many regard it as a piece intended to be sung in alternate stanzas by a chorus of youths and maidens on some solemn festival. Acron refers it to the Sæcular Games, and Sanadon, who is one of those that advocate this opinion, actually removes the ode from its present place and makes it a component part of the Sæcular Hymn. Others, again, are in favor of the *Ludi Apollinares*. All this, however, is perfectly arbitrary. No satisfactory arguments can be adduced for making the present ode an amœbæan composition, nor can it be fairly proved that it was ever customary for such hymns to be sung in alternate chorus. Besides, there are some things in the ode directly at variance with such an opinion. Let us adopt, for a moment, the distribution of parts which these commentators recommend, and examine the result. The first line is to be sung by the chorus of youths, the second by the chorus of maidens, while both united sing the third and fourth. In the succeeding stanzas, the lines from the fifth to the eighth inclusive are assigned to the youths, and from the ninth to the twelfth inclusive to the maidens, while the remaining lines are again sung by the double chorus. In order to effect this arrangement, we must change, with these critics, the initial *Hic* in the thirteenth line to *Hæc*, in allusion to Diana, making the reference to Apollo begin at *hic miseram*. Now, the impropriety of making the youths sing the praises of Diana (verses 5–8), and the maidens those of Apollo (v. 9–12), must be apparent to every unprejudiced observer, and forms, we conceive, a fatal error. Nor is it by any means a feeble objection, whatever grammatical subtleties may be called in to explain it away, that *motus* occurs in the sixteenth line. If the concluding stanza is to commence with the praises of Diana as sung by the youths, then evidently *motus* should be *mota*, which would violate the measure. The conclusion, therefore, to which we are drawn, is simply this: The present ode is merely a private effusion, and not intended for any public solemnity. The poet only assumes in imagination the office of choragus, and seeks to instruct the chorus in the proper discharge of their general duties.

1–8. 1. *Dianam*. Apollo and Diana, as typifying the sun and moon, were ranked in the popular belief among the averters of evil (*Dii averrunci*, θεοὶ σωτῆρες, ἀλεξίκακοι, &c.), and were invoked to ward off famine, pestilence, and all national calamity.—2. *Intonsum Cynthium*. "Apollo ever young." Compare the Greek ἀκερσεκόμην. It was customary among the ancients for the first growth of the head to be consecrated to some god. At the same time the hair of the head was also cut off, and offered up, usually to Apollo. Until then they wore it uncut. Hence the epithet *intonsus* (literally, "with unshorn locks"), when applied to a deity, carries with it the idea of unfading youth.—The appellation of Cynthius is given to Apollo from Mount Cynthus in the island of Delos, near which mountain he was born.—4. *Dilectam penitus*. "Deeply beloved."—6. *Quæcunque aut gelido*, &c. "Whatsoever (foliage of groves) stands forth prominent to the view, either on the bleak Algidus, or," &c. Commentators complain of tautology here; but they forget that *nemus* is strictly speaking a part, and *silva* a whole.—*Algido*. Algidus was a mountain in Latium, consecrated to Diana and Fortune. It appears to have been, strictly speaking, that chain which stretched from the

rear of the Alban Mount, and ran parallel to the Tusculan Hills, being separated from them by the valley along which ran the Via Latina.—7. *Erymanthi.* Erymanthus was a chain of mountains in Arcadia, on the borders of Elis, and forming one of the highest ridges in Greece. It was celebrated in fable as the haunt of the savage boar destroyed by Hercules.—8. *Cragi.* Cragus was a celebrated ridge of Lycia, in Asia Minor, extending along the Glaucus Sinus. The fabulous monster Chimera, said to have been subdued by Bellerophon, frequented this range, according to the poets.

9–15. 9. *Tempe.* Compare the note on Ode i., 7, 4.—10. *Natalem Delon.* Delos, one of the Cyclades, and the fabled birth-place of Apollo and Diana.—12. *Fraterna Lyra.* The invention of the lyre by Mercury has already been mentioned. (Compare note on Ode i., 10, 6.) This instrument he bestowed on Apollo after the theft of the oxen was discovered.—15. *Persas atque Britannos.* Marking the farthest limits of the empire on the east and west. By the *Persæ* are meant the Parthians. (Compare note on Ode i., 2, 22.)

Ode XXII. It was a very prominent feature in the popular belief of antiquity, that poets formed a class of men peculiarly under the protection of the gods; since, wholly engrossed by subjects of a light and pleasing nature, no deeds of violence, and no acts of fraud or perjury, could ever be laid to their charge. Horace, having escaped imminent danger, writes the present ode in allusion to this belief. The innocent man, exclaims the bard, is shielded from peril, wherever he may be, by his own purity of life and conduct. (The innocent man is here only another name for poet.) The nature of the danger from which he had been rescued is next described, and the ode concludes with the declaration that his own integrity will ward off every evil, in whatever quarter of the world his lot may be cast, and will render him, at the same time, tranquil in mind, and ever disposed to celebrate the praises of his Lalage.

The ode is addressed to Aristius Fuscus, to whom the tenth Epistle of the first book is inscribed.

1–6. 1. *Integer vitæ*, &c. "The man upright of life, and free from guilt."—2. *Mauris jaculis.* For *Mauritanicis jaculis.* The natives of Mauritania were distinguished for their skill in darting the javelin, the frequent use of this weapon being required against the wild beasts which infested their country.—5. *Syrtes æstuosas.* "The burning Syrtes." The allusion here is not so much to the two remarkable quicksands or gulfs on the Mediterranean coast of Africa, known by the name of the *Greater* and *Smaller Syrtis* (now the gulfs of *Sidra* and *Cabes*), as to the sandy coast lying along the same. (Compare *Orelli, ad loc.*)—6. *Inhospitalem Caucasum.* The name Caucasus was applied to the ridge of mountains between the Euxine and the Caspian Seas. The epithet *inhospitalem* refers to the dreary solitude, and the fierce wild beasts with which it was supposed to abound.

7–12. 7. *Vel quæ loca*, &c. "Or through those regions which the Hydaspes, source of many a fable, laves." The epithet *fabulosus* refers to

the strange accounts which were circulated respecting this river, its golden sands, the monsters inhabiting its waters, &c. The Hydaspes, now the *Fylum*, is one of the five eastern tributaries of the Indus, which, by their union, form the *Punjnub*, while the region which they traverse is denominated the *Punjâb*, or country of the five rivers.—9. *Namque.* Equivalent to the Greek *καὶ γάρ*. Supply the ellipsis as follows: "*And* this I have plainly learned from my own case, *for*," &c.—*Silva in Sabina.* He refers to a wood in the vicinity of his Sabine farm.—10. *Ultra terminum.* "Beyond my usual limit."—11. *Curis expeditis.* "With all my cares dispelled." Some read *curis expeditus*, "freed from cares."—12. *Inermem* "Though unarmed."

12–17. 12. *Militaris Daunias.* "Warlike Daunia." *Daunias* is here the Greek form of the nominative. The Daunii were situate along the northern coast of Apulia. The Apulians, like the Marsi, were famed for their valor among the nations of Italy.—14. *Jubæ tellus.* "The land of Juba." Mauritania is meant. The allusion is to the second or younger Juba, who had been replaced on his father's throne by Augustus.—17. *Pone me pigris*, &c. "Place me where no tree is refreshed, in torpid plains," &c., *i. e.*, in the torpid or frozen regions of the north. For the connection between this and the previous portion of the ode, consult the introductory remarks. The poet alludes in this stanza to what is termed at the present day the frozen zone, and he describes it in accordance with the general belief of his age. The epithet *pigris* refers to the plains of the north, lying sterile and uncultivated by reason of the excessive cold. Modern observations, however, assign two seasons to this distant quarter of the globe: a long and rigorous winter, succeeded, often suddenly, by insupportable heats. The power of the solar beams, though feeble, from the obliquity of their direction, accumulates during the days, which are extremely long, and produces effects which might be expected only in the torrid zone. The days for several months, though of a monotonous magnificence, astonishingly accelerate the growth of vegetation. In three days, or rather three times twenty-four hours, the snow is melted, and the flowers begin to blow. (*Malte-Brun, Geogr.*, vol. i., p. 418.)

19–22. 19. *Quod latus mundi*, &c. "In that quarter of the world, which clouds and an inclement sky continually oppress." Complete the sentence as follows: *In eo latere mundi, quod latus mundi*, &c.—21. *Nimium propinqui.* "Too near the earth." Understand *terris.*—22. *Domibus negata.* "Denied to mortals for an abode." Most of the ancients conceived that the heat continued to increase from the tropic toward the equator. Hence they concluded that the middle of the zone was uninhabitable. It is now, however, ascertained that many circumstances combine to establish even there a temperature that is supportable. The clouds; the great rains; the nights naturally very cool, their duration being equal to that of the days; a strong evaporation; the vast expanse of the sea; the proximity of very high mountains, covered with perpetual snow; the trade-winds, and the periodical inundations, equally contribute to diminish the heat. This is the reason why, in the torrid zone, we meet with all kinds of climates. The plains are burned up by the heat of the sun. All the eastern coasts of the great continents, fanned by the trade-winds, enjoy a mild temperature. The elevated districts are even cold;

the valley of Quito is always green; and perhaps the interior of Africa contains more than one region which nature has gifted with the same privilege. (*Malte-Brun, Geogr.*, vol. i., p. 416.)

Ode XXIII. The poet advises Chloe, now of nubile years, no longer to follow her parent like a timid fawn, alarmed at every whispering breeze and rustling of the wood, but to make a proper return to the affection of one whom she had no occasion to view with feelings of alarm.

1–10. 1. *Hinnuleo.* The term *hinnuleus* is here used for *hinnulus.*—2. *Pavidam.* Denoting the alarm of the parent for the absence of her offspring.—*Aviis.* "Lonely."—5. *Vepris.* The common reading is *veris* instead of *vepris,* and in the next line *adventus* instead of *ad ventum.* The one which we have adopted is given as a conjectural emendation by Bentley, though claimed for others before him. Great difficulties attend the common reading. In the first place, the foliage of the trees is not sufficiently put forth in the commencement of spring to justify the idea of its being disturbed by the winds; secondly, the young fawns do not follow the parent animal until the end of this season, or the beginning of June; and, in the third place, it is very suspicious Latinity to say *adventus veris inhorruit foliis,* since more correct usage would certainly require *folia inhorruerunt adventu veris.*—6. *Inhorruit.* "Has rustled."—10. *Gætulusve leo.* That part of Africa which the ancients denominated Gætulia, appears to answer in some measure to the modern *Belad-el-Djerid.*—*Frangere.* This verb has here the meaning of "to rend," or "tear in pieces," as ἀγνύναι is sometimes employed in Greek.

Ode XXIV. The poet seeks to comfort Virgil for the loss of their mutual friend. The individual to whom the ode alludes was a native of Cremona, and appears to have been the same with the Quinctilius of whom Horace speaks in the Epistle to the Pisos (v. 438).

1–7. 1. *Desiderio tam cari capitis.* "To our regret for the loss of so dear an individual." The use of *caput* in this clause is analogous to that of κεφαλή and κάρα in Greek.—2. *Præcipe lugubres cantus.* "Teach me the strains of woe." Literally, "precede me in the strains of woe."—3. *Melpomene.* One of the Muses, here invoked as presiding over the funeral dirge, but elsewhere the muse of Tragedy.—*Liquidam vocem.* "A clear and tuneful voice."—*Pater.* The Muses were the daughters of Jupiter and Mnemosyne.—5. *Ergo Quinctilium.* The muse here commences the funeral dirge.—7. *Nudaque Veritas.* "And undisguised Truth." An allusion to the sincerity that characterized his thoughts and actions.

11–16. 11. *Tu frustra pius,* &c. "Thou, alas! fruitlessly displaying a pious affection, dost ask the gods for Quinctilius, not on such terms intrusted to their care." The meaning is this: When with vows and prayers thou didst intrust Quinctilius to the care of the gods as a sacred deposite, thou didst not expect that he would be so soon taken away by a cruel fate. Thy pious affection, therefore, has proved altogether unavailing, and it has not been allowed thee to obtain him back again from the gods

(*Orelli, ad loc.*)—13. *Blandius moderere.* "Thou rule with more persuasive melody." Observe the employment of the subjunctive here, and also in *redeat.* The meaning is, that even if there be a possibility of his ruling or swaying the lyre more sweetly than Orpheus, still there is no possibility of his friend's being restored to existence. The allusion is to the legend of Orpheus and Eurydice.—16. *Virga horrida.* "With his gloomy wand." Alluding to the caduceus. The epithet *horrida* regards its dreaded influence over the movements of departed shades, as they pass onward to the fatal river.—17. *Non lenis,* &c. "Not gentle enough to open the fatal portals in compliance with our prayers," *i. e.,* sternly refusing to change the order of the fates, &c. *Lenis recludere,* a Græcism for *lenis ad recludendum.*

Ode XXVI. In praise of Ælius Lamia, a Roman of ancient and illustrious family, and distinguished for his exploits in the war with the Cantabri. The bard, wholly occupied with the Muses and his friend, consigns every other thought to the winds. As regards the Lamian line, consult notes on *Ode* iii., 17.

2–5. 2. *Mare Creticum.* The Cretan, which lay to the north of the island of Crete, is here put for any sea.—3. *Portare.* "To waft them." —*Quis sub Arcto,* &c. "By whom the monarch of a frozen region beneath the northern sky is feared," &c., *i. e.,* by what people, &c. The present ode appears to have been written at the time when Phrahates, king of Parthia, had been dethroned by his subjects for his excessive cruelty, and Teridates, who headed a party against him, appointed in his stead. Phrahates fled for succor to the Scythians, and a monarch of that nation was now on his march to restore him. The king of the frozen region is therefore the Scythian invader, and the people who fear his approach are the Parthians with Teridates at their head. Dio Cassius informs us that Phrahates was reinstated in his kingdom, and that Teridates fled into Syria. Here he was allowed to remain by Augustus, who obtained from him the son of Phrahates, and led the young prince as a hostage to Rome. This son was subsequently restored to the father, and the standards taken by the Parthians from Crassus and Antony were delivered in exchange. (Compare *Dio Cassius,* 51, 18, vol. i., p. 649, *ed. Reim. Justin.,* 42, 5.) Strabo, however, states that the son of Phrahates was received as a hostage from the father himself, and along with him sons and grandsons (*παῖδας καὶ παίδων παῖδας. Strab.,* 6, extr.). Compare with this the language of Suetonius (*vit. Aug.,* 43), who speaks of the *hostages* of the Parthians ("*Parthorum obsides*").—*Unice securus.* "Utterly regardless."

6–11. 6. *Fontibus integris.* "The pure fountains." By the *fontes integri* lyric poetry is designated, and the poet alludes to the circumstance of his having been the first of his countrymen that had refreshed the literature of Rome with the streams of lyric verse. Hence the invocation of the muse.—6. *Apricos necte flores.* "Entwine the sunny flowers." By *aprici flores* are meant flowers produced in sunny spots, and therefore of sweeter fragrance and brighter hue. These "sunny flowers" and the chaplet which they form are figurative expressions, and mean sim

ply a lyric effusion. The muse is solicited to aid the bard in celebrating the praises of his friend.—*Pimpleï.* The Muses were called *Pimpleïdes* from Pimplēa, a town and fountain of Pieria, sacred to these goddesses. Orpheus was said to have been born here.—9. *Nil sine te mei,* &c. "Without thy favoring aid, the honors which I have received can prove of no avail in celebrating the praises of others." By the term *honores* the poet alludes to the reputation he has gained for his successful cultivation of lyric verse.—10. *Fidibus novis.* "In new strains," *i. e.,* in lyric verse. Hence the bard speaks of himself as the first that had adapted the Æolian strains to Italian measures (*Ode* iii., 30, 13).—11. *Lesbio plectro.* "On the Lesbian lyre." The *plectrum,* or quill. is here taken figuratively for the lyre itself. Compare *Ode* i., 1, 34. This verse is objectionable in point of rhythm, and is the only instance of the kind in Horace. On all other occasions, if the fourth syllable of the minor alcaic end in a word, that word is a monosyllable. Compare *Lachmann, ap. Frank.,* p. 239.—*Sacrare.* "To consecrate to immortal fame."

Ode XXVII. The poet is supposed to be present at a festal party, where the guests, warming under the influence of wine, begin to break forth into noisy wrangling. He reproves them in severe terms for conduct so foreign to a meeting of friends, and, in order to draw off their attention to other and more pleasing subjects, he proposes the challenge in verse 10th, on which the rest of the ode is made to turn.

1–6. 1. *Natis in usum,* &c. "Over cups made for joyous purposes." The *scyphus* was a cup of rather large dimensions, used both on festal occasions, and in the celebration of sacred rites. Like the *cantharus,* it was sacred to Bacchus.—2. *Thracum est.* Compare note on *Ode* i., 18, 9.—3. *Verecundum.* "Foe to excess." Equivalent here to *modicum.*—5. *Vino et lucernis,* &c. "It is wonderful how much the dagger of the Parthian is at variance with nocturnal banquets," literally, "with wine and lights." *Immane quantum* is analogous to the Greek θαυμαστὸν ὅσον. *Vino* and *lucernis* are datives, put by a Græcism for the ablative with the preposition *a.*—*Medus.* Compare *Ode* i., 2, 51.—*Acinaces.* The term is of Persian origin. The acinaces was properly a small dagger in use among the Persians, and borrowed from them by the soldiers of later ages. It was worn at the side. Hesychius, in explaining the word, calls it δόρυ Περσικόν, ξίφος. Suidas remarks: ἀκινάκης, μικρὸν δόρυ Περσικόν, and *Pollux* (1, 138), Περσικὸν ξιφίδιόν τι, τῷ μηρῷ προσηρτημένον. This last comes nearest the true explanation as given above.—6. *Impium clamorem.* The epithet *impius* has here a particular reference to the violation of the ties and duties of friendship, as well as to the profanation of the table, which was always regarded as sacred by the ancients.

8–9. 8. *Cubito remanete presso.* "Remain with the elbow pressed on the couch," *i. e.,* stir not from your places. Alluding to the ancient custom of reclining at their meals.—9. *Severi Falerni.* All writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state that it could not be drunk with pleasure, but required to be kept a great number of years before it was sufficiently mellow For farther remarks on this wine, consult *Excursus* VIII.

10–14. 10. *Opuntiæ.* So called from Opus, the capital of the Opuntian Locri in Greece, at the northern extremity of Bœotia.—13. *Cessat voluntas.* "Does inclination hesitate?" *i. e.*, dost thou hesitate so to do? —*Non alia bibam mercede.* "On no other condition will I drink."—14 *Quæ te cunque*, &c. An encomium well calculated to remove the bashful reserve of the youth. The whole sentence may be paraphrased as follows: "Whoever the fair object may be that sways thy bosom, she causes it to burn with a flame at which thou hast no occasion to blush, for thou always indulgest in an honorable love." The allusion in *ingenuo amore* is to a female of free birth, as opposed to a slave or freed-woman.

18–23. 18. *Ah miser!* The exclamation of the poet when the secret is divulged.—19. *Quanta laborabas*, &c. "In how fearful a Charybdis wast thou struggling!" The passion of the youth is compared to the dangers of the fabled Charybdis, and hence the expression *Quanta laborabas Charybdi* is equivalent in effect to *Quam periculosam tibi puellam amabas.*—21. *Thessalis venenis.* Thessaly was remarkable for producing numerous herbs that were used in the magical rites of antiquity.—23. *Vix illigatum*, &c. "(Even) Pegasus will hardly extricate thee, entangled by this three-shaped Chimæra." A new comparison is here made, by which the female in question is made to resemble the fabled Chimæra. This animal, according to the legend, was a lion in the fore part, a serpent in the hinder part, and a goat in the middle; and it also spouted forth fire. It was destroyed, however, by Bellerophon mounted on the winged steed Pegasus.

Ode XXVIII. The object of the present ode is to enforce the useful lesson, that we are all subject to the power of death, whatever may be our station in life, and whatever our talents and acquirements. The dialogue form is adopted for this purpose, and the parties introduced are a mariner and the shade of Archytas. The former, as he is travelling along the shore of Southern Italy, discovers the dead body of the philosopher, which had been thrown up by the waves near the town of Matinum, on the Apulian coast. He addresses the corpse, and expresses his surprise that so illustrious an individual could not escape from the dominion of the grave. At the seventh verse the shade replies, and continues on until the end of the ode. "Be not surprised, O mariner, at beholding me in this state," exclaims the fallen Pythagorean. "Death has selected far nobler victims. Bestow the last sad offices on my remains, and so shall prosperous fortune crown your every effort. If, on the contrary, you make light of my request, expect not to escape a just retribution."

The ode would appear, from its general complexion, to have been imitated from the Greek.

1. *Te maris et terræ*, &c. The order of construction is as follows: "*Parva munera exigui pulveris* (negata tibi) *cohibent te*, &c. "The scanty present of a little dust (denied to thy remains) confines thee," &c. The ellipsis of *negata tibi* must be noted, though required more by the idiom of our own than by that of the Latin tongue. According to the popular belief, if a corpse were deprived of the rites of sepulture, the shade of the deceased was compelled to wander for a hundred years either around the

dead body or along the banks of the Styx. Hence the peculiar propriety of *cohibent* in the present passage. In order to obviate so lamentable a result, it was esteemed a most solemn duty for every one who chanced to encounter an unburied corpse to perform the last sad offices to it. Sprinkling dust or sand three times upon the dead body was esteemed amply sufficient for every purpose. Hence the language of the text, "*pulveris exigui parva munera.*" Whoever neglected this injunction of religion was compelled to expiate his crime by sacrificing a sow to Ceres. Some editors maintain that *pulveris exigui parva munera* is a mere circumlocution for *locus exiguus*, and that *cohibent* is only the compound used for the simple verb. Hence, according to these commentators, the meaning will be, "A small spot of earth now holds thee," &c. This mode of explaining, however, appears stiff and unnatural.—*Maris et terræ mensorem.* Alluding to the geometrical knowledge of Archytas.—*Numeroque carentis arenæ.* The possibility of calculating the number of the grains of sand was a favorite topic with the ancient mathematicians. Archimedes has left us a work on this subject, entitled ὁ Ψαμμίτης (*Arenarius*), in which he proves that it is possible to assign a number greater than that of the grains of sand which would fill the sphere of the fixed stars. This singular investigation was suggested by an opinion which some persons had expressed, that the sands on the shores of Sicily were either infinite, or, at least, would exceed any numbers which could be assigned for them; and the success with which the difficulties caused by the awkward and imperfect notation of the ancient Greek arithmetic are eluded by a device identical in principle with the modern method of logarithms, affords one of the most striking instances of the genius of Archimedes.

2–7. 2. *Archyta.* Archytas was a native of Tarentum, and distinguished as a philosopher, mathematician, general, and statesman, and was no less admired for his integrity and virtue both in public and private life. He was contemporary with Plato, whose life he is said to have saved by his influence with the tyrant Dionysius. He was seven times the general of his native city, though it was the custom for the office to be held for no more than one year; and he commanded in several campaigns, in all of which he was victorious. As a philosopher, he belonged to the Pythagorean school, and, like the Pythagoreans, paid much attention to mathematics. He was also extremely skillful as a mechanician, and constructed various machines and automatons, among which his wooden flying dove in particular was the wonder of antiquity. He perished in a shipwreck on the Adriatic.—3. *Matinum.* Some difference of opinion exists with regard to the position of this place. D'Anville makes the Matinian shore to have been between Callipolis and the Iapygian promontory on the Tarentine Gulf; and the town of Matinum to have lain some little distance inland. Later investigations, however, place Matinum, and a mountain called Mons Matinus, in Apulia, near the promontory of Garganum, and northeast of Sipontum.—5. *Aerias tentasse domos*, &c. "To have essayed the ethereal abodes." Alluding to the astronomical knowledge of the philosopher.—*Rotundum polum.* "The round heavens."—6. *Morituro.* "Since death was to be thy certain doom."—7. *Pelopis genitor.* Tantalus.—*Conviva deorum.* "Though a guest of the gods." The common mythology makes Tantalus to have been the entertainer, not the guest, of the gods, and to have served up his own son as a banquet in or-

der to test their divinity. Horace follows the earlier fable, by which Tantalus is represented as honored with a seat at the table of the gods, and as having incurred their displeasure by imparting nectar and ambrosia to mortals. (*Pind., Olymp.*, i., 98, *seqq.*)

8–14. 8. *Tithonusque remotus in auras.* "And Tithonus, though translated to the skies." An allusion to the fable of Tithonus and Aurora. —9. *Arcanis.* Understand *consiliis.*—*Minos.* In order to gain more reverence for the laws which he promulgated, Minos pretended to have had secret conferences with Jove respecting them.—10. *Panthoiden.* "The son of Panthous." Euphorbus is here meant in name, but Pythagoras in reality. The philosopher taught the doctrine of the transmigration of souls, and is said to have asserted that he himself had animated various bodies, and had been at one time Euphorbus the Trojan. To prove his identity with the son of Panthous, report made him to have gone into the Temple of Juno at or near Mycenæ, where the shield of Euphorbus had been preserved among other offerings, and to have recognized and taken it down —*Iterum Orco demissum.* Alluding to the doctrine of the transmigration of souls.—11. *Clypeo refixo.* "By the shield loosened from the wall of the temple."—13. *Nervos atque cutem.* "His sinews and skin," *i. e.*, his body. —14. *Judice te,* &c. "Even in thine own estimation, no mean expounder of nature and truth." These words are addressed by the shade of Archytas to the mariner, not by the latter to Archytas, and they are meant to indicate the widespread reputation of Pythagoras as a Natural and Moral Philosopher, since his name had become so well known as to be even in the mouths of the lower classes. In this explanation, Döring, Orelli, Braunhard, Dillenburger, and most other commentators agree. Some read *me,* applying the remark to the speaker himself, but without any necessity.

15–22. 15. *Una nox.* This expression, and also *semel* immediately after, contain nothing inconsistent with the Pythagorean tenets, since they merely regard the end or limit of each particular transformation.— 18. *Avidum mare.* "The greedy ocean." Some editions read *avidis* ("greedy after gain") as agreeing with *nautis.* This, however, would imply a censure on the very individual from whom the favor of a burial is supposed to be asked.—19. *Mixta senum,* &c. "The intermingled funerals of the old and young are crowded together." *Densentur* is from *denseo, -ēre,* an old verb, used by Lucretius, and after him by Virgil and Pliny. The common text has *densantur,* from *denso, -are.*—*Nullum caput,* &c. "No head escapes the stern Proserpina." An hypallage for *nullum caput fugit sævam Proserpinam.* The ancients had a belief that no one could die unless Proserpina, or Atropos her minister, cut a lock of hair from the head. The idea was evidently borrowed from the analogy of animal sacrifices, in which the hair cut from the front, or from between the horns of the victims, was regarded as the first offering. Compare *Virgil, Æn.*, iv., 698, *seq.*—21. *Devexi Orionis.* "Of the setting Orion." The setting of this star was always accompanied by tempestuous weather. It took place on the fifth day before the Ides of November, or, according to our mode of expression, on the ninth of the month.—22. *Illyricis undis.* "Amid the Illyrian waters." The allusion is to the Adriatic Sea in general. The Illyrians, besides their settlements on the northeastern shores of the Adriatic, had at one time extended themselves as far as Ancona, on the coast of Italy.

23–35. 23. *Ne parce malignus dare.* "Do not unkindly refuse to be-stow. —24. *Capiti inhumato.* Observe the apparent hiatus here. In reality, however, no hiatus whatever takes place between the two words, but one of the two component short vowels in the final syllable of *capiti* is elided before the initial vowel of the next word, and the remaining one is then lengthened by the arsis. There is no need, therefore, of our reading *intumulato* with some editors.—25. *Sic.* "So," *i. e.*, if you do so, or on this condition.—26. *Fluctibus Hesperiis.* "The western waves." The seas around Italy, which country was called Hesperia by the Greeks.—*Venusinæ plectantur silvæ.* "May the Venusian woods be lashed by it." —28. *Unde potest.* Equivalent to *a quibus hoc fieri potest*, "For they are able to enrich thee." In construing, place *unde potest* at the end of the sentence.—29. *Sacri custode Neptuni.* Neptune was the tutelary deity of Tarentum.—*Negligis immerito*, &c. "Dost thou make light of committing a crime which will prove injurious to thy unoffending posterity?" The crime here alluded to is the neglecting to perform the last sad offices to the shade of Archytas.—31. *Postmodo te natis.* Equivalent to *nepotibus. Te* is here the ablative, depending on *natis.—Fors et debita jura*, &c. "Perhaps both a well-merited punishment and a haughty retribution may be awaiting thee thyself."—33. *Inultis.* "Unheard." Literally, "unavenged."—35. *Licebit injecto*, &c. "Thou mayest run on after having thrice cast dust on my remains." Three handfuls of dust were on such an occasion sufficient for all the purposes of a burial.

ODE XXIX. The poet, having learned that his friend Iccius had abandoned the study of philosophy, and was turning his attention to deeds of arms, very pleasantly rallies him on this strange metamorphosis.

1–5. 1. *Beatis gazis.* "The rich treasures." *Beatus* is often used, as in the present instance, for *dives*, from the idea of happiness which the crowd associate with the possession of wealth.—*Nunc.* Emphatical, referring to his altered course of life.—*Arabum.* Augustus, A.U.C. 730 (which gives the date of the present ode), sent Ælius Gallus, præfect of Egypt, with a body of troops against Arabia Felix. The expedition proved unsuccessful, having failed more through the difficulties which the country and climate presented than from the desultory attacks of the undisciplined enemy. It was in this army that Iccius would seem to have had a command.—*Sabææ.* Sabæa, a part of Arabia Felix, is here put for the whole region. The *Sabæi* would seem to have occupied what corresponds to the northernmost part of the modern *Yemen.—Horribilique Medo.* "And for the formidable Parthian." It is more than probable, from a comparison of *Ode* i., 12, 56, and i., 35, 31, with the present passage, that Augustus intended the expedition, of which we have been speaking, not merely for Arabia Felix, but also for the Parthians and Indi.—5. *Nectis catenas.* A pleasant allusion to the fetters in which Iccius, already victorious in imagination, is to lead his captives to Rome.—*Quæ virginum barbara.* "What barbarian virgin." A Græcism for *quæ virgo barbara.*

7–15. 7. *Puer quis ex aula.* Equivalent to *quis puer regius.* The term *aula* may refer to the royal court either of the Arabians or the Parthians —8. *Ad cyathum statuetur.* "Shall stand as thy cup-bearer."

Literally, "shall be placed," &c.—9. *Doctus tendere.* "Skilled in aiming." A Græcism.—*Sericas.* The Seres were famed for their management of the bow. The reference here, however, is not so much to these people in particular as to the Eastern nations in general. In relation to the Seres, compare Explanatory Note, Ode i., 12, 56.—11. *Relabi posse.* "Can glide back." In this sentence, *montibus* is the dative by a Græcism. Prose Latinity would require *ad montes.* Some make *montibus* the ablative, with which they join *pronos* in the sense of *decurrentes.* This arrangement is decidedly inferior to the one first given. As regards the idea intended to be conveyed, it may be observed, that the poet compares his friend's abandonment of graver studies for the din of arms to a total alteration of the order of nature. The expression appears to be a proverbial one, and is evidently borrowed from the Greek.—12. *Reverti.* "Return in its course."—13. *Coemtos undique.* "Bought up on all sides." A pleasant allusion to his friend's previous ardor in philosophic pursuits —14. *Panæti.* Panætius, a native of Rhodes, holds no mean rank among the Stoic philosophers of antiquity. He passed a considerable part of his life at Rome, and enjoyed an intimate acquaintance with several eminent Romans, particularly Scipio and Lælius. Cicero highly extols his moral doctrine in his treatise "*De Officiis.*" Toward the end of his life Panætius removed to Athens, where he died.—*Socraticam et domum.* "And the writings of the Socratic school." Alluding to the philosophical investigations of Plato, Xenophon, Æschines, and others.—15. *Loricis Iberis* The Spanish coats of mail obtained a decided preference among the Romans, from the excellence of the metal and its superior temper. Compare Shakspeare: "It is a sword of Spain, the ice-brook's temper:" *Othello,* v., 11, referring to the blades of Toledo.

ODE XXX. Venus is invoked to grace with her presence, and with that of her attendant retinue, the temple prepared for her at the home of Glycera.

1–8. 1. *Cnidi.* Cnidus was a Dorian city, on the coast of Caria, at the extremity of the promontory of Triopium. Venus was the tutelary goddess of the place.—*Paphique.* Paphos was a very ancient city of Cyprus, on the southwestern side of the island. It was famed for the worship of Venus, who was fabled to have been wafted from Cythera to the coast in its vicinity after her birth amid the waves.—2. *Sperne.* "Look with contempt on," *i. e.,* leave —3. *Decoram.* "Adorned for thy reception."—5. *Fervidus puer.* Cupid.— *Solutis zonis.* Indicative, as Braunhard remarks, of "*negligentia amabilis.*"—7. *Parum comis sine te.* "Little able to please without thee." Observe the inverted form of expression, for "deriving additional attractions from thee."—*Juventas.* The goddess of youth, or Hebe, who appears also in the train of Venus in the Homeric *Hymn to Apollo,* v. 195.— 8. *Mercuriusque.* Mercury is enumerated among the retinue of Venus, in allusion to his being the god of language and persuasive eloquence.

ODE XXXI. The poet raises a prayer to Apollo on the day when Augustus dedicated a temple to this deity on the Palatine Hill. Standing

amid the crowd of worshippers, each of whom is offering up some petition to the god, the bard is supposed to break forth on a sudden with the abrupt inquiry, "What does the poet (*i. e.*, what do I) ask of Apollo on the dedication of his temple?" His own reply succeeds, disclaiming all that the world considers essential to happiness, and ending with the simple and beautiful prayer for the "*mens sana in corpore sano.*"

1–8. 1. *Dedicatum.* "On the dedication of his temple."—2. *Novum liquorem.* It was customary to use wine of the same year's make in libations to the gods. Compare *Petron.*, c. 130: "*Spumabit pateris hornus liquor.*"—4. *Sardiniæ.* Sardinia was famed for its fertility, which compensated in some degree for its unhealthy climate.—*Segetes.* "Harvests."—5. *Grata armenta.* "The fine herds."—*Æstuosæ Calabriæ.* "Of the sunny Calabria." Calabria, in Southern Italy, was famed for its mild climate and excellent pastures.—6. *Ebur Indicum.* The ivory of India formed one of the most costly instruments of Roman luxury. Compare *Virgil, Georg.*, i., 57: "*India mittit ebur.*"—7. *Liris.* This river, now the *Garigliano*, rises in the Apennines, and falls into the Tuscan Sea near Minturnæ. The Liris, after the southern boundary of Latium was extended below the Circæan Promontory, separated that region from Campania. Subsequently, however, the name of Latium was extended to the mouth of the Vulturnus and the Massic Hills. (Compare *Cramer's Ancient Italy*, vol. ii., p. 11, and the authorities there cited.)—8. *Mordet.* "Undermines" or "eats away."

9–16. 9. *Premant.* "Let those prune."—*Calena falce.* An allusion to the Falernian vineyards. Compare note on Ode i., 20, 9.—11. *Exsiccet.* Equivalent to *ebibat.* "Let the rich trader drain."—*Cululli.* The *cululus* was properly of baked earth, and was used in sacred rites by the pontifices and vestal virgins. Here, however, the term is taken in a general sense for any cup.—12. *Syra reparata merce.* "Obtained in exchange for Syrian wares." By Syrian wares are meant the aromatic products of Arabia and the more distant East, brought first to the coast of Syria by the overland trade, and shipped thence to the western markets.—16. *Cichorea.* "Endives." The term *cichoreum* (κιχόρεια, or κιχώριον) is, strictly speaking, confined to the cultivated species of *Intubum* or *Intybum.* The wild sort is called σέρις by the Greeks, and answers to our bitter succory. The name *cichoreum* is of Coptic or Egyptian origin, the plant itself having been brought from Egypt into Europe. The appellation Endive comes from the barbarous word *endivia*, used in the Middle Ages, and an evident corruption as well of the Arabic *hendib* as of the classical *intybum.* (Compare *Fée, Flore de Virgile*, p. 70, 71. *Martyn ad Virg., Georg.*, i., 120.)—*Levesque malvæ.* "And mallows, easy of digestion." Compare Orelli: "*stomachum non gravantes; facile concoquendæ.*" *Dioscorides* (ii., 111) and *Theophrastus* (i., 5) both designate mallows as aliment: the first of these two authors speaks of the garden mallows as preferable, in this respect, to the uncultivated kind, from which it may be fairly inferred that several species of this plant were used as articles of food. The Greek name of the mallows (μαλάχη), from which both the Latin and English are said to be deduced, has reference to their medicinal properties. It is formed from μαλάσσω, "to soften," &c.

17–20. 17. *Frui paratis*, &c. "Son of Latona, give me, I pray, to enjoy my present possessions, being, at the same time, both healthful in frame and with a mind unimpaired by disease." Or, more freely, "Give me a sound mind in a sound body, that I may enjoy, as they should be enjoyed, the possessions which are mine." The expression *dones mihi valido*, &c., *frui paratis*, is a Græcism for *dones ut ego validus*, &c., *fruar paratis*. Compare, in relation to the idea here expressed, the well-known line of Juvenal (x., 356): "*Orandum est ut sit mens sana in corpore sano.*" Compare also, in reference to the structure of the whole sentence, the explanation of Dillenburger: "*Duæ voti Horatiani partes sunt:* dones *precor et valido mihi et integra cum mente paratis* frui; *tum* dones degere *senectam nec turpem nec cithara carentem. Hunc ordinem verborum ipse Horatius indicavit artificiose positis particulis*, et . . . et, nec . . . nec."—19. *Nec turpem senectam degere*, &c. "And to lead no degenerate old age, nor one devoid of the lyre," *i. e.*, no old age unworthy of my present contentment, nor devoid of the charms of poetry and music. (*Osborne, ad loc.*)

Ode XXXII. The bard addresses his lyre, and blends with the address the praises of Alcæus. The invocation comes with a peculiar grace from one who boasted, and with truth, of having been the first to adapt the Æolian strains to Italian measures. (Compare *Ode* iii., 30, 13.)

1–15. 1. *Poscimur*. "We are called upon for a strain." Compare *Ovid, Met.*, v., 333, "*Poscimur, Aonides.*" The request probably came from Augustus or Mæcenas. Bentley reads *Poscimus*, which then becomes a part of the apostrophe to the lyre.—*Si quid vacui lusimus tecum.* "If we have ever, in an idle moment, produced in unison with thee any sportive effusion."—3. *Dic Latinum carmen.* "Be responsive to a Latin ode."—5. *Lesbio primum*, &c. "Attuned to harmony most of all by a Lesbian citizen." *Primum* is here equivalent to *maxime*. Horace assigns to Alcæus the merit of having brought lyric poetry to its highest state of perfection.—6. *Ferox bello.* Understand *quamvis.*—7. *Udo litore.* "On the wave-washed shore." Supply *in.*—9. *Illi semper hærentem.* "Ever clinging to her side."—14. *Laborum dulce lenimen.* "Sweet solace of toils."—15. *Mihi cunque*, &c. "Be propitious unto me whenever duly invoking thee." *Cunque* for *quandocunque.*

Ode XXXIV. Horace, a professed Epicurean, having heard thunder in a cloudless sky, abandons the tenets which he had hitherto adopted, and declares his belief in the superintending providence of the gods. Such, at least, appears to be the plain meaning of the ode. It is more than probable, however, that the poet merely wishes to express his dissent from the Epicurean dogma which made the gods take no interest whatever in the affairs of men. The argument employed for this purpose is trivial enough in reality, and yet to an Epicurean of the ancient school it would carry no little weight along with it. Thus Lucretius positively states that thunder in a serene and cloudless sky is a physical impossibility:

"*Fulmina gigni de crassis, alteque, putandum est,*

Nubibus exstructis: nam cælo nulla sereno,
Nec leviter densis mittuntur nubibus unquam."
De R. N., vi., 245, *seqq.*

1–7. 1. *Parcus deorum*, &c. The Epicureans would appear only to have conformed to the outward ceremonies of religion, and that, too, in no very strict or careful manner. The doctrine of their founder, after all that may be said in its praise, tended directly to atheism; and there is strong reason to suspect that what he taught concerning the gods was artfully designed to screen him from the odium and hazard which would have attended a direct avowal of atheism.—2. *Insanientis dum philosophiæ*, &c. "While I wander from the true path, imbued with the tenets of a visionary philosophy." The expression *insanientis sapientiæ* (literally, "an unwise system of wisdom") presents a pleasing oxymoron, and is levelled directly at the philosophy of Epicurus. *Consultus* is here equivalent to *versatus in doctrina*, as in the expression *juris consultus*. Compare *Liv.*, x., 22: "*Juris atque eloquentiæ consultus.*"—4. *Iterare cursus relictos.* "To return to the course which I had abandoned." Heinsius proposes *relectos* for *relictos*, which Bentley advocates and receives into his text. —5. *Diespiter.* "The father of light." Jupiter.—7. *Per purum.* "Through a cloudless sky." Understand *cælum.* Thunder in a cloudless sky was ranked among prodigies.

9–14. 9. *Bruta tellus.* By the "brute earth" is meant, in the language of commentators, "*terra quæ sine sensu immota et gravis manet.*"—10. *Invisi horrida Tænari sedes.* The promontory of Tænarus, forming the southernmost projection of the Peloponnesus, was remarkable for a cave in its vicinity, said to be one of the entrances to the lower world, and by which Hercules dragged Cerberus to the regions of day.—11. *Atlanteusque finis.* "And the Atlantēan limit," *i. e.*, and Atlas, limit of the world. The ancients believed this chain of mountains to be the farthest barrier to the west.—12. *Valet ima summis*, &c. "The deity is all powerful to change the highest things into the lowest." Literally, "to change the highest things by means of the lowest." Observe that *summis* is the instrumental ablative.—*Attenuat.* "Humbles." Literally, "weakens," or "makes feeble." The train of thought is as follows: Warned by this prodigy, I no longer doubt the interposition of the gods in human affairs; nay, I consider the deity all-powerful to change things from the lowest to the highest degree, and to humble to the dust the man that now occupies the loftiest and most conspicuous station among his fellow-creatures.—14. *Hinc apicem*, &c. "From the head of this one, Fortune, with a sharp, rushing sound of her pinions, bears away the tiara in impetuous flight; on the head of that one she delights to have placed it." *Sustulit* is here taken in an aorist sense, as denoting what is usual or customary. As regards the term *apicem*, it may be remarked, that, though specially signifying the tiara of Eastern royalty, it has here a general reference to the crown or diadem of kings.

Ode XXXV. Augustus, A.U.C. 726, had levied two armies, the one intended against the Britons, the other against the natives of Arabia Felix and the East. The former of these was to be led by the emperor in

person. At this period the present ode is supposed to have been written. It is an address to Fortune, and invokes her favoring influence for the arms of Augustus.

The latter of these two expeditions has already been treated of in the Introductory Remarks on the 29th ode of this book. The first only proceeded as far as Gaul, where its progress was arrested by the Britons suing for peace, and by the troubled state of Gallic affairs. The negotiations, however, were subsequently broken off, and Augustus prepared anew for a campaign against the island; but the rebellion of the Salassi, Cantabri, and Astures intervened, and the reduction of these tribes engrossed the attention of the prince. (Compare *Dio Cassius*, 53, 22, and 25, vol. i., p. 717 and 719, *ed. Reim.*)

1–8. 1. *Antium.* A city on the coast of Latium, the ruins of which are now called *Porto d'Anzo*, celebrated for its temple of Fortune.—2. *Præsens tollere.* "That in an instant canst raise." By *præsentes dei* are meant those deities who are ever near at hand and ready to act.—3. *Vel superbos*, &c. "Or convert splendid triumphs into disasters." *Funeribus* is the instrumental ablative.—5. In this and the following line, we have adopted the punctuation recommended by Markland, viz., a comma after *prece*, and another after *ruris*, which latter word will then depend on *dominam* understood, and the whole clause will then be equivalent to "*pauper colonus, sollicita prece, ambit te, dominam ruris; quicunque lacessit*, &c., *te dominam æquoris (ambit).*"—*Ambit sollicita prece.* "Supplicates in anxious prayer."—7. *Bithyna.* Bithynia, in Asia Minor, was famed for its natural productions, which gave rise to a very active commerce between this region and the capital of Italy. The expression in the text, however, refers more particularly to the naval timber in which the country abounded.—8. *Carpathium pelagus.* A name applied to that part of the Mediterranean which lay between the islands of Carpathus and Crete.

9–13. 9. *Dacus.* Ancient Dacia corresponds to what is now, in a great measure, Wallachia, Transylvania, Moldavia, and that part of Hungary which lies to the east of the Teiss.—*Profugi Scythæ.* "The roving Scythians." The epithet *profugi* is here used with reference to the peculiar habits of this pastoral race, in having no fixed abodes, but dwelling in wagons.—10. *Latium ferox.* "Warlike Latium."—11. *Regum barbarorum.* An allusion to the monarchs of the East, and more particularly to Parthia.—12. *Purpurei Tyranni.* "Tyrants clad in purple."—13. *Injurioso ne pede*, &c. "Lest with destructive foot thou overthrow the standing column of affairs." The scholiast makes *stantem columnam* equivalent to *præsentem felicitatem*, and the allusion of the poet is to the existing state of affairs among the Dacians, Scythians, and others mentioned in the text. A standing column was a general symbol among the ancients of public security. Some editions place a colon or period after *tyranni*, and the meaning then is, "Do not with destructive foot overthrow the standing column of the empire," alluding to the durability of the Roman sway. The interpretation first given, however, is decidedly preferable: the change in the latter is too sudden and abrupt.

14–18. 14. *Neu populus frequens*, &c. "Or lest the thronging populace arouse the inactive to arms! to arms! and destroy the public repose."

The repetition of the phrase *ad arma* is intended to express the redoubled outcries of an agitated throng, calling upon the dilatory and inactive to add themselves to their number. Compare *Ovid, Met.*, xi. 377: "*Cuncti coeamus et arma, Arma capessamus.*" The term *imperium* in this passage is equivalent merely to *publicam quietem*, or *reipublicæ statum*, taking *respublica* in the general sense of "government."—17. *Te semper anteit*, &c. The idea intended to be conveyed is, that all things must yield to the power of Fortune. This is beautifully expressed in the language of the text: "Thee thy handmaid Necessity ever precedes."—*Anteit* must be pronounced *ant-yit*, as a dissyllable, by synæresis.—18. *Clavos trabales.* Necessity is here represented with all such appendages as may serve to convey the idea of firm and unyielding power. Thus she bears in her hand *clavos trabales*, "large spikes," like those employed for connecting closely together the timbers of an edifice. She is armed also with "wedges," used for a similar purpose, not for cleaving asunder, as some explain it. In like manner, the "unyielding clamp" (*severus uncus*) makes its appearance, which serves to unite more firmly two masses of stone, while the "melted lead" is required to secure the clamp in its bed. Some commentators erroneously regard the *clavos trabales*, &c., as instruments of punishment.

21–29. 21. *Te Spes et albo*, &c. The idea which the poet wishes to convey is, that Hope and Fidelity are inseparable from Fortune. In other words, Hope always cheers the unfortunate with a prospect of better days to come, and a faithful friend only adheres the more closely to us under the pressure of adversity. The epithet *rara* alludes to the paucity of true friends, while the expression *albo velata panno* refers in a very beautiful manner to the sincerity and candor by which they are always distinguished.—23. *Utcunque mutata*, &c. "Whenever, clad in sordid vestments, thou leavest in anger the abodes of the powerful." Prosperous fortune is arrayed in splendid attire, but when the anger of the goddess is kindled, and she abandons the dwellings of the mighty, she changes her fair vestments for a sordid garb.—26. *Cadis cum fæce siccatis.* "When the casks are drained to the very dregs." Faithless friends abandon us after our resources have been exhausted in gratifying their selfish cupidity.—28. *Ferre jugum pariter dolosi.* A Græcism for *dolosiores quam ut ferant*, &c. "Too faithless to bear in common with us the yoke of adversity."—29. *Ultimos orbis Britannos.* In designating the Britons as "*ultimos orbis*," Horace must be understood to speak more as a poet than a geographer, since the Romans of his day were well acquainted with the existence of Hibernia. It must be acknowledged, however, that it was no uncommon thing to call all the islands in this quarter by the general name of *Insulæ Britannicæ* (Βρεττανικαὶ νῆσοι).

30–33. 30. *Juvenum recens examen.* "The recent levy of youthful warriors." These are compared to a *fresh swarm* of bees issuing from the parent hive.—32. *Oceanoque Rubro.* "And by the Indian Sea." The allusion is to the *Mare Erythræum* or Indian Ocean, not to the *Sinus Arabicus*, or Red Sea.—33. *Eheu! cicatricum*, &c. "Ah! I am ashamed of our scars, and our guilt, and of brothers—" The poet was going to add, "slain by the hand of brothers," but the thought was too horrid for utterance, and the sentence is therefore abruptly broken off. Hence we have placed a

dash after *fratrumque*. He merely adds, in general language, "What, in fine, have we, a hardened age, avoided?" &c. The reference throughout the stanza is to the bloody struggle of the civil wars.

38–39. 38. *O utinam diffingas*. "O mayest thou forge again." The poet's prayer to Fortune is, that she would forge anew the swords which had been stained with the blood of the Romans in the civil war, so that they might be employed against the enemies of the republic. While polluted with civil blood, they must be the objects of hatred and aversion to the gods.—39. *In Massagetas Arabasque*. "To be wielded against the Massagetæ and the Arabians." The Massagetæ were a branch of the great Scythian race, and, according to Herodotus (i., 204), occupied a level tract of country to the east of the Caspian. They are supposed by some to have occupied the present country of the *Kirgish Tatars*.

Ode XXXVI. Plotius Numida having returned, after a long absence, from Spain, where he had been serving under Augustus in the Cantabrian war, the poet bids his friends celebrate in due form so joyous an event. This ode would appear to have been written about A.U.C. 730.

1–10. 1. *Et thure et fidibus*, &c. "With both incense and the music of the lyre, and the blood of a steer due to the fulfillment of our vow." The ancient sacrifices were accompanied with the music of the lyre and flute.—3. *Numidæ*. A cognomen of the Plotian and Æmilian lines.—4. *Hesperia ab ultima*. "From farthest Spain." Referring to the situation of this country as farthest to the west. Hesperia was a more common name for Italy, as lying to the west of Greece. For distinction's sake, Spain was sometimes called *Hesperia ultima*.—6. *Dividit*. "Distributes."—8. *Non alio rege*. "Under the same preceptor."—*Puertiæ*. Contracted for *pueritiæ*.—9. *Mutatæque simul togæ*. Young men, among the Romans, when they had completed their seventeenth year, laid aside the *toga prætexta*, and put on the *toga virilis*, or manly gown.—10. *Cressa nota*. "A white mark." The Romans marked their lucky days, in the calendar, with white or chalk, and their unlucky days with black.

11–20. 11. *Neu promtæ*, &c. "Nor let us spare the contents of the wine-jar taken from the vault." Literally, "nor let there be any limit to the wine-jar," &c.; *i. e.*, any limit to an acquaintance with its contents.—12. *Salium*. The Salii, or priests of Mars, twelve in number, were instituted by Numa. They were so called because on solemn occasions they used to go through the city dancing (*saltantes*). After finishing their solemn procession, they sat down to a splendid entertainment. Hence *Saliares dapes* means "a splendid banquet."—13. *Multi Damalis meri* "The hard-drinking Damalis."—14. *Threicia amystide*. "In tossing off the wine-cup after the Thracian fashion." The *amystis* (ἄμυστις) was a mode of drinking practiced by the Thracians, and consisted in draining the cup without once closing the lips. (*ἀ, priv., μύω, to close.*) It denotes, also, a large kind of drinking-cup.—16. *Vivax apium*. "The parsley that long retains its verdure." The poet is thought to allude to a kind of wild parsley, of a beautiful verdure, which preserves its freshness for a long period.—*Breve lilium*. "The short-lived lily."

ODE XXXVII. Written in celebration of the victory at Actium, and the final triumph of Augustus over the arms of Antony and Cleopatra The name of the unfortunate Roman, however, is studiously concealed, and the indignation of the poet is made to fall upon Cleopatra.

2–6. 2. *Nunc Saliaribus*, &c. "Now was it the time to deck the temples of the gods with a splendid banquet." The meaning becomes plainer by a paraphrase: "We were right, my friends, in waiting until the present moment: this was indeed the true period for the expression of our joy." We must imagine these words to have proceeded from the poet after the joyous ceremonies had already begun.—*Saliaribus dapibus.* Literally, "with a Salian banquet." Consult note on verse 12 of the preceding ode.—3. *Pulvinar.* The primitive meaning of this term is, a cushion or pillow for a couch; it is then taken to denote the couch itself; and finally it signifies, from the operation of a peculiar custom among the Romans, a temple or shrine of the gods. When a general had obtained a signal victory, a thanksgiving was decreed by the Senate to be made in all the temples, and what was called a *Lectisternium* took place, when couches were spread for the gods, as if about to feast; and their images were taken down from their pedestals, and placed upon these couches around the altars, which were loaded with the richest dishes. Dr. Adam, in his work on Roman Antiquities, states that on such occasions the image of Jupiter was placed in a reclining posture, and those of Juno and Minerva erect on seats. The remark is an erroneous one. The custom to which he refers was confined to solemn festivals in honor of Jove. Compare *Val. Max.*, ii., 1, 2. With regard to the meaning we have assigned *pulvinar* in the text, and which is not given by some lexicographers, consult *Ernesti, Clav. Cic., s. v. Schütz, Index Lat. in Cic. Op., s. v.*—5. *Antehac.* To be pronounced as a dissyllable (*ant-yac*). The place of the cæsura is not accurately observed either in this or the 14th line. Consult *Classical Journal*, vol. xi., p. 354.—*Cæcubum.* Used here to denote any of the more generous kinds of wine. Compare note on *Ode* i., 20, 9. —6. *Dum Capitolio*, &c. "While a phrensied queen was preparing ruin for the Capitol and destruction for the empire." An hypallage for *dum Capitolio regina dementis*, &c. Horace indulges here in a spirit of poetic exaggeration, since Antony and Cleopatra intended merely, in case they proved victorious, to transfer the seat of empire from Rome to Alexandrea. *Dio Cassius* (50, 4, vol. i., p. 606, *ed. Reimar*) states as one of the rumors of the day, that Antony had promised to bestow the city of Rome as a present upon Cleopatra, and to remove the government to Egypt.

9–14. 9. *Contaminato cum grege*, &c. "With a contaminated herd of followers polluted by disease."—10. *Quidlibet impotens sperare.* "Weak enough to hope for any thing." A Græcism for *impotens ut quidlibet speraret.* Observe that *impotens* is here equivalent to *impotens sui, i. e.*, having so little control over herself as to hope for any thing.—11. *Fortunaque dulci ebria.* "And intoxicated with prosperity."—13. *Sospes ab ignibus.* "Saved from the flames." We have here somewhat of poetic exaggeration. Cleopatra fled with sixty ships, while three hundred were taken by Augustus. Many of Antony's vessels, however, were destroyed by fire during the action.—14. *Lymphatam Mareotico.* "Maddened with Mareotic wine." A bitter, though not strictly accurate, allusion to

the luxurious habits of Cleopatra. The poet pretends in this way to account for the panic which seized her at Actium.—*Mareotico.* The Mareotic wine was produced along the borders of the Lake Mareotis, in Egypt. It was a light, sweetish white wine, with a delicate perfume, of easy digestion, and not apt to affect the head, though the allusion would seem to imply that it had not always preserved its innocuous quality.

16–23. 16. *Ab Italia volantem,* &c. "Pursuing her with swift galleys, as she fled from Italy." The expression *ab Italia volantem* is to be explained by the circumstance of Antony and Cleopatra's having intended to make a descent upon Italy before Augustus should be apprised of their coming. Hence the flight of Cleopatra, at the battle of Actium, was in reality *ab Italia.*—20. *Hæmonia.* Hæmonia was one of the early names of Thessaly.—*Catenis.* Augustus did not proceed to Alexandrea till the year following; but the poet blends the defeat with the final conquest. (*Osborne, ad loc.*)—21. *Fatale monstrum.* "The fated monster," *i. e.,* the fated cause of evil to the Roman world.—*Quæ.* A syllepsis, the relative being made to refer to the person indicated by *monstrum,* not to the grammatical gender of the antecedent itself.—23. *Expavit ensem.* An allusion to the attempt which Cleopatra made upon her own life, when Proculeius was sent by Augustus to secure her person.—*Nec latentes,* &c. "Nor sought with a swift fleet for other and secret shores." Observe the force of *reparavit,* and compare the explanation of Orelli: "*Spe novi regni condendi, alias sibi parare et assequi studuit regiones,*" &c. By *latentes oras* are meant coasts lying concealed from the sway of the Romans. Plutarch states that Cleopatra formed the design, after the battle of Actium, of drawing a fleet of vessels into the Arabian Gulf, across the neck of land called at the present day the Isthmus of Suez, and of seeking some remote country where she might neither be reduced to slavery nor involved in war. The biographer adds, that the first ships transported across were burned by the natives of Arabia Petræa, and that Cleopatra subsequently abandoned the enterprise, resolving to fortify the avenues of her kingdom against the approach of Augustus. The account, however, which Dio Cassius gives, differs in some respect from that of Plutarch, since it makes the vessels destroyed by the Arabians to have been built on that side of the isthmus. Compare *Plutarch, Vit. Anton.,* c. 69, vol. vi., p. 143, *ed. Hutten,* and *Dio Cassius,* 51, 7, vol. i., p. 637, *ed. Reimar.*

25–26. 25. *Jacentem regiam.* "Her palace plunged in affliction."—26. *Fortis et asperas,* &c. "And had courage to handle the exasperated serpents." Horace here adopts the common opinion of Cleopatra's death having been occasioned by the bite of an asp, the animal having been previously irritated by the queen with a golden bodkin. There is a great deal of doubt, however, on this subject, as may be seen from Plutarch's statement. After mentioning the common account, which we have just given, the biographer remarks, "It was likewise reported that she carried about with her certain poison in a hollow bodkin which she wore in her hair, yet there was neither any mark of poison on her body, nor was there any serpent found in the monument, though the track of a reptile was said to have been discovered on the sea-sands opposite the windows of her apartment. Others, again, have affirmed that she had two small punctures on her arm, apparently occasioned by the asp's sting, and to

this Cæsar obviously gave credit, for her effigy which he carried in triumph had an asp on the arm." It is more than probable that the asp on the arm of the effigy was a mere ornament, mistaken by the populace for a symbolical allusion to the manner of Cleopatra's death. Or we may conclude with Wrangham that there would of course be an asp on the diadem of the effigy, because it was peculiar to the kings of Egypt.

29–30. 29. *Deliberata morte ferocior.* "Becoming more fierce by a determined resolution to die." Compare Orelli: "*Per mortem deliberatam ferocior facta.*" *Morte* is the instrumental ablative.—30. *Saevis Liburnis*, &c. "Because, a haughty woman, she disdained being led away in the hostile galleys of the Liburnians, deprived of all her former rank, for the purpose of gracing the proud triumph of Augustus." *Superbo triumpho* is here put by a Græcism for *ad superbum triumphum.* The *naves Liburnæ* were a kind of light galleys used by the Liburnians, an Illyrian race along the coast of the Adriatic, addicted to piracy. To ships of this construction Augustus was in a great measure indebted for his victory at Actium. The vessels of Antony, on the other hand, were remarkable for their great size. Compare the tumid description of *Florus* (iv., 11, 5): "*Turribus atque tabulatis allevatæ, castellorum et urbium specie, non sine gemitu maris, et labore ventorum ferebantur.*"

ODE XXXVIII. Written in condemnation, as is generally supposed, of the luxury and extravagance which marked the banquets of the day. The bard directs his attendant to make the simplest preparations for his entertainment.

1–5. 1. *Persicos apparatus.* "The festal preparations of the Persians," *i. e.*, luxurious and costly preparations.—*Nexæ philyra coronæ.* "Chaplets secured with the rind of the linden." Chaplets, as already remarked, were supposed to be of efficacy in checking intoxication. Among the Romans they were made of ivy, myrtle, &c., interwoven chiefly with violets and roses. If fastened on a strip of bark, especially the inner rind of the linden tree, they were called *sutiles.*—3. *Mitte sectari.* "Give over searching."—4. *Moretur.* "Loiters beyond its season."—5. *Nihil allabores sedulus curo.* The order is *nihil curo* (ut) *sedulus allabores.* "I am not at all desirous that you take earnest pains to add any thing." We have given *curo* with Orelli, Dillenburger, and others. Wakefield (*Silv. Crit.*, § 55) proposes *curæ*, joining it in construction with *sedulus.* Cunningham, Valart, and Döring adopt it. Bentley reads *cura*, taking *cura* as an imperative in the sense of *cave*

BOOK II.

Ode I. C. Asinius Pollio, distinguished as a soldier, a pleader, and a tragic writer, was engaged in writing a history of the civil war. The poet earnestly entreats him to persevere, and not to return to the paths of tragic composition until he should have completed his promised narrative of Roman affairs. The ode describes in glowing colors the expectations entertained by the poet of the ability with which Pollio would treat so interesting and difficult a subject.

1–6. 1. *Ex Metello consule.* "From the consulship of Metellus." The narrative of Pollio, consequently, began with the formation of the first triumvirate, by Cæsar, Pompey, and Crassus, A.U.C. 694, B.C. 59, in the consulship of Q. Cæcilius Metellus Celer and L. Afranius. This may well be considered as the germ of the civil wars that ensued. The Romans marked the year by the names of the consuls, and he who had most suffrages, &c., was placed first. The Athenians, on the other hand, designated their years by the name of the chief archon, who was hence called Ἄρχων Ἐπώνυμος.—2. *Bellique causas,* &c. "And of the causes, and the errors, and the operations of the war." The term *vitia* has here a particular reference to the rash and unwise plans of Pompey and his followers.—3. *Ludumque Fortunæ.* "And of the game that Fortune played."—*Gravesque principum amicitias.* "And of the fatal confederacies of the chiefs." An allusion to the two triumvirates. Of the first we have already spoken. The second was composed of Octavianus, Antony, and Lepidus.—5. *Nondum expiatis.* Compare *Ode* i., 2, 29.—6. *Periculosæ plenum,* &c. "An undertaking full of danger and of hazard." *Opus* is applied by some, though less correctly, we conceive, to the civil war itself. The metaphor of the poet is borrowed from the Roman games of chance.

8–12. 8. *Cineri.* The dative, put by a Græcism for the ablative.—9. *Paullum severæ,* &c. "Let the muse of dignified tragedy be absent for a while from our theatres," *i. e.,* suspend for a season thy labors in the field of tragic composition. The muse of tragedy is Melpomene, who presided also over lyric verse. Compare Explanatory Notes, *Ode* i., 24, 3.—10. *Ubi publicas res ordinaris.* "When thou hast chronicled our public affairs," *i. e.,* hast completed thy history of our public affairs. The passage may also be rendered, "When thou hast settled our public affairs," *i. e.,* when, in the order of thy narrative, thou hast brought the history of our country down to the present period of tranquillity and repose. The former interpretation is decidedly preferable.—11. *Grande munus,* &c. "Thou wilt resume thy important task with all the dignity of the Athenian tragic muse," *i. e.,* thou wilt return to thy labors in the walks of tragedy, and rival, as thou hast already done, the best efforts of the dramatic poets of Greece.—12. *Cecropio cothurno.* Literally, "with the Cecropian buskin." *Cecropio* is equivalent to *Attico,* and alludes to Cecrops as the mythic founder of Athens. The *cothurnus* was the buskin worn by the tragic actors, and is here taken figuratively for tragedy itself.

13–23. 13. *Insigne moestis*, &c. "Distinguished source of aid to the sorrowful accused." Alluding to his abilities as an advocate.—14. *Consulenti curiæ.* "To the senate asking thy advice." It was the duty of the consul or presiding magistrate to ask the opinions of the individual senators (*consulere senatum*). Here, however, the poet very beautifully assigns to the senate itself the office of him who presided over their deliberations, and in making them ask the individual opinion of Pollio, represents them as following with implicit confidence his directing and counselling voice.—16. *Dalmatico triumpho.* Pollio triumphed A.U.C. 715, B.C. 38, over the Parthini, an Illyrian race, in the vicinity of Epidamnus. —17. *Jam nunc minaci*, &c. The poet fancies himself listening to the recital of Pollio's history, and to be hurried on by the animated and graphic periods of his friend into the midst of combats, and especially into the great Pharsalian conflict.—19. *Fugaces terret equos*, &c. "Terrifies the flying steeds, and spreads alarm over the countenances of their riders." The zeugma in *terret* is worthy of attention.—21. *Audire magnos*, &c. "Already methinks I hear the cry of mighty leaders, stained with no inglorious dust."—23. *Et cuncta terrarum*, &c. "And see the whole world subdued, except the unyielding soul of Cato." After *cuncta* understand *loca.* Cato the younger is alluded to, who put an end to his existence at Utica. Compare note on *Ode* i., 12, 35.

25–40. 25. *Juno et deorum*, &c. "Juno, and whosoever of the gods, more friendly to the people of Africa, unable to resist the power of the Fates, had retired from a land they could not then avenge, in after days offered up the descendants of the conquerors as a sacrifice to the shade of Jugurtha." The victory at Thapsus, where Cæsar triumphed over the remains of Pompey's party in Africa, and after which Cato put an end to his own existence at Utica, is here alluded to in language beautifully poetic. Juno, and the other tutelary deities of Africa, compelled to bend to the loftier destinies of the Roman name in the Punic conflicts and in the war with Jugurtha, are supposed, in accordance with the popular belief on such subjects, to have retired from the land which they found themselves unable to save. In a later age, however, taking advantage of the civil dissensions among the conquerors, they make the battle-field at Thapsus, where Roman met Roman, a vast place of sacrifice, as it were, in which thousands were immolated to the manes of Jugurtha and the fallen fortunes of the land.—29. *Quis non Latino*, &c. The poet, as an inducement for Pollio to persevere, enlarges in glowing colors on the lofty and extensive nature of the subject which occupies the attention of his friend. —31. *Auditumque Medis*, &c. "And the sound of the downfall of Italy, heard even by the distant nations of the East." Under the term *Medis* there is a special reference to the Parthians, the bitterest foes to the Roman name.—34. *Dauniæ cædes.* "The blood of Romans." *Dauniæ* is here put for *Italæ* or *Romanæ.* Compare note on *Ode* i., 22, 13.—37. *Sed ne relictis*, &c. "But do not, bold muse, abandon sportive themes, and resume the task of the Cæan dirge," *i. e.*, never again boldly presume to direct thy feeble efforts toward subjects of so grave and mournful a character. The expression *Cææ næniæ* refers to Simonides, the famous bard of Ceos, distinguished as a writer of mournful elegy, and who flourished about 605 B.C.—39. *Dionæo sub antro.* "Beneath some cave sacred to Venus." Dione was the mother of Venus, whence the epithet *Dionæus*

applied to the latter goddess and what concerned her.—40. *Leviore plectro.* "Of a lighter strain." Compare note on *Ode* i., 26, 11.

ODE II. The poet shows that the mere possession of riches can never bestow real happiness. Those alone are truly happy and truly wise who know how to enjoy, in a becoming manner, the gifts which Fortune may bestow, since otherwise present wealth only gives rise to an eager desire for more.

The ode is addressed to Crispus Sallustius, nephew to the historian, and is intended, in fact, as a high encomium on his own wise employment of the ample fortune left him by his uncle. Naturally of a retired and philosophic character, Sallust had remained content with the equestrian rank in which he was born, declining all the offers of advancement that were made him by Augustus.

1–12. 1. *Nullus argento color.* "Silver has no brilliancy."—2. *Inimice lamnæ nisi temperato*, &c. "Thou foe to wealth, unless it shine by moderate use." *Lamnæ* (for *laminæ*) properly denotes plates of gold or silver, *i. e.*, coined money or wealth in general.—5. *Extento ævo.* "To a distant age." The dative used poetically for *in extentum ævum.*—*Proculeius.* C. Proculeius Varro Muræna, a Roman knight, and the intimate friend of Augustus. His sister was the wife of Mæcenas. He is here praised for having shared his estate with his two brothers, who had lost all their property for siding with Pompey in the civil wars.—6. *Notus in fratres*, &c. "Well known for his paternal affection toward his brethren."—7. *Penna metuente solvi.* "On an untiring pinion." Literally, "on a pinion fearing to be tired or relaxed." The allusion is a figurative one, and refers to a pinion guarding, as it were, against being enfeebled. Compare the Greek πεφυλαγμένῃ λύεσθαι.—11. *Gadibus.* Gades, now *Cadiz*, in Spain.—*Uterque Pœnus.* Alluding to the Carthaginian power, both at home and along the coast of Spain. Thus we have the Pœni in Africa, and the Bastuli Pœni along the lower part of the Mediterranean coast, in the Spanish peninsula, and, again, a *Carthago* at home, and a *Carthago nova* in Spain.—12. *Uni.* Understand *tibi.*

13–23. 13. *Crescit indulgens sibi*, &c. "The direful dropsy increases by self-indulgence." Compare the remark of the scholiast: "*Est autem hydropico proprium ut quanto amplius biberit, tanto amplius sitiat.*" The avaricious man is here compared to one who is suffering under a dropsy. In either case there is the same hankering after what only serves to aggravate the nature of the disease.—15. *Aquosus languor.* The dropsy (ὕδρωψ) takes its name from the circumstance of *water* (ὕδωρ) being the most visible cause of the distemper, as well as from the pallid hue which overspreads the *countenance* (ὤψ) of the sufferer. It arises, in fact, from too lax a tone of the solids, whereby digestion is weakened, and all the parts are filled beyond measure.—17. *Cyri solio.* By the "throne of Cyrus" is here meant the Parthian empire. Compare note on *Ode* i., 2, 22.—*Phrahaten.* Compare note on *Ode* i., 26, 5.—18. *Dissidens plebi.* "Dissenting from the crowd."—19. *Virtus.* "True wisdom"—*Populumque falsis*, &c. "And teaches the populace to disuse false names for things."—22. *Propriamque laurum.* "And the never-fading laurel."—

23. *Oculo irretorto.* "With a steady gaze," *i. e.*, without an envious look. Not regarding them with the sidelong glance of envy, but with the steady gaze of calm indifference.

ODE III. Addressed to Q. Dellius, and recommending a calm enjoyment of the pleasures of existence, since death, sooner or later, will bring all to an end. The individual to whom the ode is inscribed was remarkable for his fickle and vacillating character; and so often did he change sides during the civil contest which took place after the death of Cæsar, as to receive from Messala the appellation of *desultorem bellorum civilium;* a pleasant allusion to the Roman *desultores,* who rode two horses joined together, leaping quickly from the one to the other. Compare *Seneca* (*Suasor.*, p. 7): "*Bellissimam tamen rem Dellius dixit, quem Messala Corvinus desultorem bellorum civilium vocat, quia ab Dolabella ad Cassium transiturus salutem sibi pactus est, si Dolabellam occidisset; et a Cassio deinde transivit ad Antonium: novissume ab Antonio transfugit ad Cæsarem.*" Consult, also, *Vell. Paterc.*, 2, 84, and *Dio Cass.*, 49, 39.

2–8. 2. *Non secus in bonis,* &c. "As well as one restrained from immoderate joy in prosperity."—4. *Moriture.* "Who at some time or other must end thy existence." Dacier well observes that the whole beauty and force of this strophe consists in the single word *moriture,* which is not only an epithet, but a reason to confirm the poet's advice.—5. *Delli.* The old editors, previous to Lambinus, read *Deli;* but consult *Ruhnken, ad Vell. Paterc.*, 2, 84, on the orthography of this name.—6. *In remoto gramine.* "In some grassy retreat."—*Dies Festos.* Days among the Romans were distinguished into three general divisions, the *Dies Festi, Dies Profesti,* and *Dies Intercisi.* The *Dies Festi,* "Holy days," were consecrated to religious purposes; the *Dies Profesti* were given to the common business of life, and the *Dies Intercisi* were half holidays, divided between sacred and ordinary occupations. The *Dies Fasti,* on the other hand, were those on which it was lawful (*fas*) for the prætor to sit in judgment. All other days were called *Dies Nefasti,* or "Non-court days."—8. *Interiore nota Falerni.* "With the old Falernian," *i. e.*, the choicest wine, which was placed in the farthest part of the vault or crypt, marked with its date and growth.

9–19. 9. *Qua pinus ingens,* &c. "Where the tall pine and silver poplar love to unite in forming with their branches an hospitable shade." The poet is probably describing some beautiful spot in the pleasure-grounds of Dellius. The editions before that of Lambinus have *Quo,* for which he first substituted *Qua,* on the authority of some MSS. Fea and others attempt to defend the old reading, but *qua* is more elegantly used in the sense of *ubi* than *quo.*—11. *Et obliquo laborat,* &c. "And the swiftly-moving water strives to run murmuring along in its winding channel." The beautiful selection of terms in *laborat* and *trepidare* is worthy of particular notice.—13. *Nimium brevis rosæ.* "Of the too short-lived rose."—15. *Res.* "Your opportunities." Compare the explanation of Orelli: "Res: *tota vitæ tuæ conditio, ac singulæ occasiones.*"—*Sororum.* The Fates.—17. *Coemptis.* "Bought up on all sides."—*Domo.* The term *domus* here denotes that part of the villa occupied by the proprietor him

self, while *villa* designates the other buildings and appurtenances of the estate, designed not only for use, but also for pleasure. Compare *Braunhard, ad loc.* Hence we may render the words *et domo villaque* as follows: "and from thy lordly mansion and estate."—18. *Flavus Tiberis.* Compare note on *Ode* i., 2, 13.—19. *Exstructis in altum.* "Piled up on high."

21–28. 21. *Divesne prisco,* &c. "It matters not whether thou dwellest beneath the light of heaven, blessed with riches and descended from Inachus of old, or in narrow circumstances and of the lowliest birth, since in either event thou art the destined victim of unrelenting Orcus." The expression *prisco natus ab Inacho* is equivalent to *antiquissima stirpe oriundus*, Inachus having been, according to the common account, the most ancient king of Argos. The term *moreris* derives elucidation from Cicero, *de Sen.*, 23: "*commorandi natura deversorium nobis, non habitandi locum dedit.*"—25. *Omnes eodem cogimur.* "We are all driven toward the same quarter." Alluding to the passage of the shades, under the guidance of Mercury, to the other world.—*Omnium versatur urna,* &c. "The lots of all are shaken in the urn, destined sooner or later to come forth, and place us in the bark for an eternal exile." The urn here alluded to is that held by Necessity in the lower world. Some editions place a comma after *urna*, making it the nominative to *versatur;* and *urna omnium* will then signify "the urn containing the destinies of all." But the construction is too harsh; and the cæsura, which would then be requisite for lengthening the final syllable of *urna*, is of doubtful application for such a purpose.—28. *Cymbæ.* The dative, by a Græcism, for the ablative *cymba.*

ODE VI. The poet expresses a wish to spend the remainder of his days along with his friend Septimius, either amid the groves of Tibur, or the fair fields of Tarentum.

The individual to whom the ode is addressed was a member of the equestrian order, and had fought in the same ranks with Horace during the civil contest. Hence the language of Porphyrion: "*Septimium, equitem Romanum, amicum et commilitonem suum hac ode alloquitur.*" From the words of Horace (*Epist.*, i., 3, 9–14) he appears to have been also a votary of the Muses, and another scholiast remarks of him, "*Titius Septimius lyrica carmina et tragœdias scripsit, Augusti tempore: sed libri ejus nulli extant.*"

1–2. 1. *Gades aditure mecum.* "Who art ready to go with me to Gades." We must not imagine that any actual departure, either for Gades or the other quarters mentioned in this stanza, was contemplated by the poet. He merely means, to go thither if requisite; and hence the language of the text is to be taken for nothing more than a general eulogium on the tried friendship of Septimius. As respects Gades, compare *Ode* ii., 2, 11.—2. *Et Cantabrum indoctum,* &c. "And against the Cantabrian, untaught as yet to endure our yoke." The Cantabri were a warlike nation of Spain, extending over what is at present *Biscay* and part of *Asturias.* Their resistance to the Roman arms was long and stubborn, and hence the language of Horace in relation to them, *Ode* iii., 8, 22: "*Cantaber sera domitus catena.*" The present ode appears to have been written previous to their final subjugation.

3–11. 3. *Barbaras Syrtes.* "The barbarian Syrtes." Alluding to the two well-known gulfs on the Mediterranean coast of Africa, the Syrtis Major, or Gulf of *Sidra*, and the Syrtis Minor, or Gulf of *Cabes*. The term *barbarus* refers to the rude and uncivilized tribes in the vicinity.—*Maura.* By synecdoche for *Africa unda.*—5. *Tibur, Argeo positum colono.* Compare note on *Ode* i., 7, 13.—7. *Sit modus lasso*, &c. "May it be a limit of wandering unto me, wearied out with the fatigues of ocean, land, and military service." The genitives *maris, viarum*, and *militiæ* are put by a Græcism for ablatives.—8. *Militiæque.* The single campaign under Brutus, and its disastrous close at Philippi, formed the extent of the poet's warlike experience.—9. *Prohibent.* "Exclude me."—10. *Dulce pellitis ovibus.* "Pleasing to the sheep covered with skins." The sheep that fed along the banks of the Galæsus, now the *Galeso*, and the valley of Aulon, had a wool so fine that they were covered with skins to protect their fleeces from injury. The same expedient was resorted to in the case of the Attic sheep. The River Galæsus flowed within five miles of Tarentum, and fell into the inner harbor.—11. *Laconi Phalanto.* Alluding to the story of Phalantus and the Partheniæ, who came as a colony from Sparta to Tarentum, about 700 B.C.

13–22. 13. *Mihi ridet.* "Possesses charms for me." Literally, "looks laughingly upon me," "smiles upon me," *i. e.*, pleases me. A similar usage prevails in Greek in the case of the verb γελάω.—14. *Ubi non Hymetto*, &c. "Where the honey yields not to that of Hymettus, and the olive vies with the produce of the verdant Venafrum."—*Hymetto.* Hymettus was a mountain in Attica, famed for its honey, which is still in high repute among the modern Greeks. It has two summits, one anciently called Hymettus, now *Trelovouni*; the other, Anydros (or the dry Hymettus), now *Lamprovouni.*—16. *Venafro.* Venafrum was the last city of Campania to the north, and near the River Vulturnus. It was celebrated for its olives and oil. The modern name is *Venafro.*—17. *Tepidasque brumas.* "And mild winters."—18. *Jupiter.* Taken for the climate of the region, or the sky.—19. *Fertili.* "Rich in the gifts of the vintage." The common text has *fertilis.* Aulon was a ridge and valley in the neighborhood of Tarentum, and very productive. The modern name is *Terra di Melone.* The term *aulon* itself is of Greek origin (αὐλών), and denotes any narrow valley or pass.—*Minimum invidet.* "Is far from envying," *i. e.*, is not inferior to. Literally, "envies least."—21. *Beatæ colles.* "Those delightful hills."—22. *Ibi tu calentem*, &c. "There shalt thou sprinkle, with the tear due to his memory, the warm ashes of the poet, thy friend."—*Calentem.* Alluding to their being still warm from the funeral pile

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ODE VII. Addressed to Pompeius, a friend of the poet's, who had fought on the same side with him at the battle of Philippi. The poet returned to Rome, but Pompeius continued in arms, and was only restored to his native country when the peace concluded between the triumvirs and Sextus Pompey enabled the exiles and proscribed of the republican party to revisit their homes. The bard indulges in the present effusion on the restoration of his friend.

Who this friend was is far from being clearly ascertained. Most commentators make him to have been Pompeius Grosphus, a Roman knight,

and freedman of Pompey the Great. If this opinion be correct, he will be the same with the individual to whom the sixteenth ode of the present book is inscribed, and who is also mentioned in Epist. i., 12, 23. Vanderbourg, however, is in favor of Pompeius Varus. "Les MSS.," observes this editor, "ne sont point d'accord sur les noms de cet ami de notre poéte. J'ai cru long temps avec Sanadon, et MM. Wetzel et Mitscherlich, devoir le confondre avec le Pompeius Grosphus de l'Ode 16 de ce livre, et de l'epitre 12, du liv. 1. Mais je pense aujourd'hui avec les anciens commentateurs, suivis en cela par Dacier et M. Voss, que Pompeius Varus étoient ses nom et surnom véritables."

1–8. 1. *O sæpe mecum*, &c. The order of construction is as follows: *O Pompei, prime meorum sodalium, sæpe deducte mecum in ultimum tempus, Bruto duce militiæ, quis redonavit te Quiritem diis patriis Italoque cælo?—Tempus in ultimum deducte.* "Involved in the greatest danger." Compare *Catullus*, lxiv., v. 151: "*supremo in tempore;*" and v. 169: "*extremo tempore sæva Fors.*"—3. *Quis te redonavit Quiritem.* "Who has restored thee as a Roman citizen?" *i. e.*, with thy full rights of citizenship. The name *Quiritem* here implies a full return to all the rights and privileges of citizenship, which had been forfeited by his bearing arms against the established authority of the triumvirate.—6. *Cum quo morantem*, &c. "Along with whom I have often broken the lingering day with wine." Compare note on *Ode* i., 1, 20.—8. *Malobathro Syrio.* "With Syrian malobathrum." Pliny (*H. N.*, 12, 26) mentions three kinds of *malobathrum*, the Syrian, Egyptian, and Indian, of which the last was the best. The Indian, being conveyed across the deserts of Syria by the caravan-trade to the Mediterranean coast, received from the Romans, in common with the first-mentioned species, the appellation of "Syrian." Some diversity of opinion, however, exists with regard to this production. Pliny describes it as follows: "*In paludibus gigni tradunt lentis modo, odoratius croco, nigricans scabrumque, quodam salis gustu. Minus probatur candidum. Celerrime situm in vetustate sentit. Sapor ejus nardo similis debet esse sub lingua. Odor vero in vino suffervefacti antecedit alios.*" Some have supposed it to be the same with the betel or betre, for an account of which consult *De Marles, Histoire Generale de l'Inde*, vol. i., p. 69. Malte-Brun, however, thinks that it was probably a compound extract of a number of plants with odoriferous leaves, such as the laurel, called in Malabar *Famala*, and the *nymphea*, called *Famara* in Sanscrit; the termination *bathrum* being from *patra*, the Indian word for a leaf. (*System of Geog.*, vol. iii., p. 33, *Am. ed.*) Weston's opinion is different. According to this writer, the *malobathrum* is called in Persian *sadedj hindi* or *sadedj* of India (*Materia Medica Kahirina*, p. 148, *Forskal.*, 1775), and the term is composed of two Arabic words, *melab-athra* or *esra*, meaning an aromatic possessing wealth, or a valuable perfume.

9–13. 9. *Tecum Philippos sensi*, &c. Compare "Life of Horace," p. xviii. of this volume. Philippi was a city of Thrace, to the northeast of Amphipolis, and in the immediate vicinity of Mount Pangæus. It was celebrated for the victory gained here by Antony and Octavianus over Brutus and Cassius. Its ruins still retain the name of *Filibah.—Relicta non bene parmula.* "My shield being ingloriously abandoned." Consult "Life of Horace," p. xviii.—11. *Quum fracta virtus.* "When valor itself

was overcome." A manly and withal true eulogium on the spirit and bravery of the republican forces. The better troops were in reality on the side of Brutus and Cassius, although Fortune declared for Octavianus and Antony.—12. *Turpe.* "Polluted with gore."—*Solum tetigere mento.* Compare the Homeric form of expression (*Il.*, ii., 41), *πρηνέες ἐν κονίῃσιν ὀδὰξ λαζοίατο γαῖαν.*—13. *Mercurius.* An imitation of the imagery of the Iliad. As in the battles of Homer heroes are often carried away by protecting deities from the dangers of the fight, so, on the present occasion, Mercury, who presided over arts and sciences, and especially over the music of the lyre, is made to befriend the poet, and to save him from the dangers of the conflict. Compare *Ode* ii., 17, 29, where Mercury is styled *custos Mercurialium virorum.*"

14–23. 14. *Denso aere.* "In a thick cloud." Compare the Homeric form, *ἠέρι πολλῇ.*—15. *Te rursus in bellum*, &c. "Thee the wave of battle, again swallowing up, bore back to the war amid its foaming waters."—17. *Obligatam dapem.* "Thy votive sacrifice," *i. e.*, due to the fulfillment of thy vow." He had vowed a sacrifice to Jove in case he escaped the dangers of the war.—20. *Cadis.* The Roman *cadus* was equivalent to forty-eight *sextarii*, or twenty-seven English quarts. It was of earthenware.—21. *Oblivioso Massico.* "With oblivious Massic," *i. e.*, care-dispelling. The Massic was the best growth among the Falernian wines. It was produced on the southern declivities of the range of hills in the neighborhood of the ancient Sinuessa. A mountain near the site of Sinuessa is still called *Monte Massico.*—22. *Ciboria.* The *ciborium* was a large species of drinking-cup, shaped like the follicule or pod of the Egyptian bean, which is the primitive meaning of the term. It was larger below than above.—23. *Conchis.* Vases or receptacles for perfumes, shaped like shells. The term may here be rendered "shells."—24. *Apio.* Compare note on *Ode* i., 36, 16.

25–27. 25. *Quem Venus*, &c. The ancients, at their feasts, appointed a person to preside by throwing the dice, whom they called *arbiter bibendi* (*συμποσιάρχης*), "master of the feast." He directed every thing at pleasure. In playing at games of chance they used three *tesseræ*, and four *tali*. The *tesseræ* had six sides, marked I., II., III., IV., V., VI. The *tali* had four sides longwise, for the two ends were not regarded. On one side was marked one point (*unio*, an ace, called *Canis*), and on the opposite side six (*Senio*,) while on the two other sides were three and four (*ternio et quaternio*). The highest or most fortunate throw was called *Venus*, and determined the direction of the feast. It was, of the *tesseræ*, three sixes of the *tali*, when all of them came out different numbers. The worst or lowest throw was termed *Canis*, and was, of the *tesseræ*, three aces, and of the *tali* when they were all the same. Compare *Reitz, ad Lucian., Am.*, vol. v., p. 568, *ed. Bip.*; *Sueton., Aug.*, 71, *et Crusius, ad loc.*, and the Dissertation "*De Talis*," quoted by *Gesner, Thes. L. L.*, and by *Bailey*, in his edition of *Forcellini, Lex. Tot. Lat.*—26. *Non ego sanius*, &c. "I will revel as wildly as the Thracians." The Edoni or Edones were a well known Thracian tribe on the banks of the Strymon. Their name is often used by the Greek poets to express the whole of the nation of which they formed a part, a custom which Horace here imitates.—27. *Recepto furere amico.* "To indulge in extravagance on the recovery of a friend"

ODE IX. Addressed to T. Valgius Rufus, inconsolable at the loss of his son Mystes, who had been taken from him by an untimely death. The bard counsels his friend to cease from his unavailing sorrow, and to sing with him the praises of Augustus.

The individual to whom the ode is inscribed was himself a poet, and is mentioned by Tibullus (iv., 1, 180) in terms of high commendation: "*Valgius; æterno propior non alter Homero.*" It is to the illusion of friendship, most probably, that we must ascribe this lofty eulogium, since Quintilian makes no mention whatever of the writer in question. Horace names him among those by whom he wishes his productions to be approved. (*Sat.*, i., 10, 82.)

1–7. 1. *Non semper*, &c. The expressions *semper*, *usque*, and *menses per omnes*, in this and the succeeding stanza, convey a delicate reproof of the incessant sorrow in which the bereaved parent so unavailingly indulges.—*Hispidos in agros*. "On the rough fields." The epithet *hispidus* properly refers to the effect produced on the surface of the ground by the action of the descending rains. It approximates here very closely to the term *squalidus*.—2. *Aut mare Caspium*, &c. "Nor do varying blasts continually disturb the Caspian Sea." According to Malte-Brun, the north and south winds, acquiring strength from the elevation of the shores of the Caspian, added to the facility of their motion along the surface of the water, exercise a powerful influence in varying the level at the opposite extremities. Hence the variations have a range of from four to eight feet, and powerful currents are generated both with the rising and subsiding of the winds. (*System of Geography*, vol. ii., p. 313.)—4. *Armeniis in oris*. "On the borders of Armenia." The allusion is to the northern confines. Armenia forms a very elevated plain, surrounded on all sides by lofty mountains, of which Ararat and Kohi-seiban are crowned with perpetual snow. The cold in the high districts of the country is so very intense as to leave only three months for the season of vegetation, including seed-time and harvest. (Compare *Malte-Brun, System of Geography*, vol. ii., p. 103.)—7. *Querceta Gargani*. "The oak-groves of Garganus." The chain of Mount Garganus, now *Monte S. Angelo*, runs along a part of the coast of Apulia, and finally terminates in the Promontorium Garganum, now *Punta di Viesta*, forming a bold projection into the Adriatic.

9–10. 9. *Tu semper urges*, &c. "And yet thou art ever in mournful strains pursuing thy Mystes, torn from thee by the hand of death." *Urges* is here used as a more emphatic and impressive term than the common *prosequeris*, and implies a pressing closely upon the footsteps of another in eager pursuit.—10. *Nec tibi vespero*, &c. "Nor do thy affectionate sorrows cease when Vesper rises, nor when he flees from before the rapidly-ascending sun." The phrase *Vespero surgente* marks the evening period, when Vesper (the planet Venus) appears to the east of the sun, and imparts its mild radiance after that luminary has set. On the other hand, the expression *fugiente solem* indicates the morning, in allusion to that portion of the year when the same planet appears to the west of the sun, and rises before him. The poet, then, means to designate the evening and morning, and to convey the idea that the sorrows of Valgius admit of no cessation or repose, but continue unremitted throughout the night as well as day. The planet Venus, when it goes before the sun, is called, in

strictness, *Lucifer*, or the morning star; but when it follows the sun it is termed *Hesperus* or *Vesper*, and by us the evening star.

13–23. 13. *Ter ævo functus senex.* "The aged warrior who lived three generations." Alluding to Nestor. Homer makes Nestor to have passed through two generations, and to be ruling, at the time of the Trojan war, among a third.—14. *Antilochum.* Antilochus, son of Nestor, was slain in defence of his father by Memnon. (*Hom., Od.*, iv., 188.)—15. *Troïlum.* Troïlus, son of Priam, was slain by Achilles. (*Virg., Æn.*, i., 474.)—16. *Phrygiæ.* Put for *Trojanæ.*—17. *Desine mollium*, &c. "Cease, then, these unmanly complaints." Prose Latinity would require, in the place of this Græcism, the ablative *querelis* or the infinitive *queri.*—18. *Nova Augusti tropæa.* Alluding to the successful operations of Augustus with the Armenians and Parthians, and to the repulse of the Geloni, who had crossed the Danube, and committed ravages in the Roman territories.—20. *Rigidum Niphaten.* "The ice-clad Niphates." The ancient geographers gave the name of Niphates to a range of mountains in Armenia, forming part of the great chain of Taurus, and lying to the southeast of the Arsissa palus or Lake *Van.* Their summits are covered with snow throughout the whole year, and to this circumstance the name Niphates contains an allusion (Νιφάτης, *quasi* νιφετώδης, "snowy").—21. *Medum flumen*, &c. "And how the Parthian river, added to the list of conquered nations, rolls humbler waves." By the Parthian river is meant the Euphrates. The expression *gentibus additum victis* is equivalent merely to *in populi Romani potestatem redactum.*—23. *Intraque præscriptum*, &c. "And how the Geloni roam within the limits prescribed to them, along their diminished plains." The Geloni, a Sarmatian race, having crossed the Danube and laid waste the confines of the empire in that quarter, were attacked and driven across the river by Lentulus, the lieutenant of Augustus. Hence the use of the term *præscriptum*, in allusion to the Danube being interposed as a barrier by their conquerors, and hence, too, the check given to their inroads, which were generally made by them on horseback, is alluded to in the expression *exiguis equitare campis.*

Ode X. Addressed to Licinius Murena, afterward, by adoption, Terentius Varro Murena, brother of Proculeius Varro Murena, mentioned in the second Ode (v. 5) of the present book. Of a restless and turbulent spirit, and constantly forming new schemes of ambition, Licinius was a total stranger to the pleasure inseparable from a life of moderation and content. It is the object of the poet, therefore, to portray in vivid colors the security and happiness ever attendant upon such a state of existence.

The salutary advice of the bard proved, however, of no avail. Licinius had before this lost his all in the civil contest, and had been relieved by the noble generosity of Proculeius. Uninstructed by the experience of the past, he now engaged in a conspiracy against Augustus, and was banished and afterward put to death, notwithstanding all the interest of Proculeius, and Mæcenas, who had married his sister Terentia.

1–21. 1. *Rectius.* "More consistently with reason."—*Neque altum semper urgendo.* "By neither always pursuing the main ocean," *i. e.* by neither always launching out boldly into the deep.—3. *Nimium pro-*

mendo litus iniquum. "By keeping too near the perilous shore."—5. *Auream quisquis mediocritatem*, &c. The change of meaning in *caret* (which is required, however, more by the idiom of our own language than by that of the Latin) is worthy of notice. The whole passage may be paraphrased as follows: "Whoever makes choice of the golden mean, safe from all the ills of poverty (*tutus*), is not compelled to dwell amid (*caret*) the wretchedness of some miserable abode; while, on the other hand, moderate in his desires (*sobrius*), he needs not (*caret*) the splendid palace, the object of envy."—9. *Sæpius.* "More frequently," *i. e.*, than trees of lower size. Some editions have *sævius.*—10. *Et celsæ graviore casu*, &c. "And lofty structures fall to the ground with heavier ruin," *i. e.*, than humble ones.—11. *Summos montes.* "The highest mountains."—14. *Alteram sortem.* "A change of condition."—*Bene præparatum pectus.* "A well-regulated breast."—15. *Informes hiemes.* "Gloomy winters."—17. *Non si male nunc*, &c. "If misfortune attend thee now, it will not also be thus hereafter."—18. *Quondam cithara tacentem*, &c. "Apollo oftentimes arouses with the lyre the silent muse, nor always bends his bow." The idea intended to be conveyed is, that as misfortune is not to last forever, so neither are the gods unchanging in their anger toward man. Apollo stands forth as the representative of Olympus, propitious when he strikes the lyre, offended when he bends the bow.—19. *Suscitat musam.* Equivalent, in fact, to *edit sonos, pulsa cithara.* The epithet *tacentem* refers merely to an interval of silence on the part of the muse, *i. e.*, of anger on the part of the god.—21. *Animosus atque fortis.* "Spirited and firm."

ODE XI. Addressed to Quinctius, an individual of timid character, and constantly tormented with the anticipation of future evil to himself and his extensive possessions. The poet advises him to banish these gloomy thoughts from his mind, and give to hilarity the fleeting hours of a brief existence.

1–19. 1. *Quid bellicosus Cantaber*, &c. Compare note on *Ode* ii., 6, 2.—2. *Hadria divisus objecto.* "Separated from us by the intervening Adriatic." The poet does not mean that the foes here mentioned were in possession of the opposite shores of the Adriatic Sea; such a supposition would be absurd. He merely intends to quiet the fears of Quinctius by a general allusion to the obstacles that intervened.—4. *Nec trepides in usum*, &c. "And be not solicitous about the wants of a life that asks but few things for its support."—5. *Fugit retro.* For *recedit.*—11. *Quid æternis minorem*, &c. "Why dost thou disquiet thy mind, unable to take in eternal designs?" *i. e.*, to extend its vision beyond the bounds of human existence.—14. *Sic temere.* "Thus at ease."—15. *Canos.* Equivalent to *albescentes.* "Beginning to grow gray."—17. *Euius.* Bacchus. Compare note on *Ode* i., 18, 9.—19. *Restinguet ardentes*, &c. "Will temper the cups of fiery Falernian with the stream that glides by our side." The ancients generally drank their wine diluted with water, on account of its strength.

ODE XII. Addressed to Mæcenas. The poet, having been requested by his patron to sing the exploits of Augustus, declines attempting so arduous a theme, and exhorts Mæcenas himself to make them the subject of an historical narrative.

1-11. 1. *Nolis.* "Do not wish." The subjunctive is here employed as a softened form of the imperative.—*Longa feræ bella Numantiæ.* Numantia is celebrated in history for offering so long a resistance to the Roman arms. It was situate near the sources of the River Durius, now the *Douro*, on a rising ground, and defended on three sides by very thick woods and steep declivities. One path alone led down into the plain, and this was guarded by ditches and palisades. It was taken and destroyed by the younger Africanus subsequently to the overthrow of Carthage.—2. *Siculum mare.* The scene of frequent and bloody contests between the fleets of Rome and Carthage.—3. *Mollibus citharæ modis.* "To the soft measures of my lyre."—5. *Sævos.* "Fierce."—*Nimium.* "Impelled to unrestrained desire," *i. e.*, to lewdness. Alluding to his attempt on the person of Hippodamia. Compare Braunhard: "Nimius mero, *qui, vino largius poto calefactus, ad libidinem proclivior factus est, ἀκρατῆς γενόμενος ἐπιθυμιῶν.*"—7. *Telluris Juvenes.* "The warrior-sons of earth." Referring to the giants, Γηγενεῖς.—8. *Periculum contremuit.* "In trembling alarm apprehended danger." An active intransitive verb with the accusative.—9. *Pedestribus historiis.* "In prose narrative." Compare the Greek *πεζὸς λόγος*.—11. *Melius.* "With more success," *i. e.*, than I can aspire to.—*Ducta.* "Led in triumph."—*Vias.* Referring to the streets of Rome through which the triumphal procession would pass, but in particular to the *Via Sacra*, which led up to the Capitol.

13–28. 13. *Dominæ Licymniæ.* "Of thy lady Licymnia." By Licymnia is here meant Terentia, the young and beautiful wife of Mæcenas, and Horace, in speaking of her, employs, out of respect, a fictitious name, observing, at the same time, the rule of the ancient poets, namely, that the appellation substituted be the same in number and quantity of syllables as the one for which it is used (*Tĕrēntĭă, Lĭcȳmnĭă*). The epithet *dominæ* indicates respect. They who make Licymnia the name of a female friend of the poet himself, will find a difficulty to overcome in v. 21, *seqq.*—15. *Bene mutuis fidem amoribus.* "Truly faithful to reciprocated love."—17. *Ferre pedem choris.* "To join in the dance."—18. *Joco.* "In sportive mirth."—*Dare brachia.* Alluding to the movements of the dance, when those engaged in it either throw their arms around, or extend their hands to one another.—19. *Nitidis.* "In fair array."—21. *Num tu, quæ tenuit,* &c. "Canst thou feel inclined to give a single one of the tresses of Licymnia for all that the rich Achæmenes ever possessed," &c. *Crine* is put in the ablative as marking the instrument of exchange.—*Achæmenes.* The founder of the Persian monarchy, taken here to denote the opulence and power of the kings of Persia in general. Achæmenes is supposed to be identical with Djemschid.—22. *Aut pinguis Phrygiæ Mygdonias opes.* "Or the Mygdonian treasures of fertile Phrygia," *i. e.*, the treasures (rich produce) of Mygdonian Phrygia. The epithet Mygdonian is applied to Phrygia, either in allusion to the Mygdones, a Thracian tribe who settled in this country, or with reference to one of the ancient monarchs of the land. The former is probably the more correct opinion.

ODE XIII. The poet, having narrowly escaped destruction from the falling of a tree, indulges in strong and angry invectives against both the tree and the individual who planted and reared it. The subject naturally leads to serious reflections, and the bard sings of the world of spirits to which he had been almost a visitant. The poet alludes to this same accident in the 17th ode of the present book (v. 28), and also in the 4th ode of the third book (v. 27), where he speaks of his celebrating the anniversary of his deliverance on the Calends of March, the date of the accident.

1–11. 1. *Ille et nefasto*, &c. "O tree, whoever first planted thee, planted thee on an unlucky day, and with a sacrilegious hand reared thee for the ruin of posterity and the disgrace of the district." *Pagus* alludes to the village district of Mandela, to which Horace's Sabine farm belonged. With *quicunque primum* understand *posuit te*. Bentley reads *Illum ὁ* for *Ille et*, and places a semicolon after *pagi* in the fourth line. The passage, as altered by him, will then be translated as follows: "For my part, I believe that he whoever first planted thee," &c., and then in the fifth line, "I say, I believe that he both made away with the life of his parent," &c.—*Nefasto die.* Compare note on *Ode* ii., 3, 6.—5. *Crediderim.* "For my part, I believe." The perfect subjunctive is here used with the force of a present, to express a softened assertion.—6. *Fregisse cervicem.* "Strangled." Supply *laqueo.*—*Et penetralia*, &c. "And sprinkled the inmost parts of his dwelling with the blood of a guest slain in the night-season." To violate the ties of hospitality was ever deemed one of the greatest of crimes.—8. *Ille venena Colcha*, &c. "He was wont to handle Colchian poisons, and to perpetrate whatever wickedness is any where conceived," &c., *i. e.*, all imaginable wickedness. The zeugma in *tractavit* is worthy of notice. Observe the force of the aorist in *tractavit*, as indicating custom or habit.—*Venena Colcha.* The name and skill of Medea gave celebrity, among the poets, to the poisons of Colchis. *Colcha* for *Colchica.*—11. *Triste lignum.* "Unlucky tree." Lignum marks contempt.—*Caducum.* Equivalent here to "*quod prope casurum erat.*"

13–18. 13. *Quid quisque vitet*, &c. "Man is never sufficiently aware of the danger that he has every moment to avoid."—14. *Bosporum.* Alluding to the Thracian Bosporus, which was considered peculiarly dangerous by the early mariners on account of the Cyanean rocks at the entrance of the Euxine.—17. *Sagittas et celerem fugam Parthi.* Compare note on *Ode* i., 19, 11.—18. *Italum robur.* "An Italian prison." The term *robur* appears to allude particularly to the well-known prison at Rome called *Tullianum.* It was originally built by Ancus Marcius, and afterward enlarged by Servius Tullius, whence that part of it which was under ground, and built by him, received the name of *Tullianum.* Thus Varro (*L. L.*, 4) observes: "*In hoc, pars quæ sub terra Tullianum, ideo quod additum a Tullio rege.*" The full expression is "*Tullianum robur,*" from its walls having been originally of oak. In this prison, captive monarchs, after having been led through the streets of Rome in triumph, were confined, and either finally beheaded or starved to death.

20–26. 20. *Improvisa leti vis*, &c. "The unforeseen attack of death has hurried off, and will continue to hurry off the nations of the world."—1. *Quam pæne furvæ*, &c. "How near were we to beholding the realms

of sable Proserpina."—22. *Judicantem.* "Dispensing justice." Plato, in his *Gorgias* (p. 524, A.), represents Æacus as judging the shades from Europe, and Rhadamanthus those from Asia, while Minos sat as supreme judge to hear appeals. The case of Horace, therefore, would have fallen under the jurisdiction of Æacus.—23. *Sedesque discretas piorum.* "The separate abodes of the pious," *i. e.*, the abodes of the good separated from those of the wicked. The allusion is to the Elysian Fields.—24. *Æoliis fidibus querentem*, &c. "Sappho, complaining on her Æolian lyre of the damsels of her native island." Sappho, the famous poetess, was born at Mytilene, in the island of Lesbos, and as she wrote in the Æolic dialect, which was that of her native island, Horace has designated her lyre by the epithet of "Æolian."—26. *Et te sonantem plenius aureo*, &c. "And thee, Alcæus, sounding forth in deeper strains, with thy golden quill, the hardships of ocean, the hardships of exile, the hardships of war." Alcæus, a native of Mytilene, in the island of Lesbos, was contemporary with Sappho, Pittacus, and Stesichorus (*Clinton's Fasti Hellenici*, p. 5, 2d *ed.*), and famed as well for his resistance to tyranny and his unsettled life, as for his lyric productions. Having aided Pittacus to deliver his country from the tyrants which oppressed it, he quarrelled with this friend when the people of Mytilene had placed uncontrolled power in the hands of the latter, and some injurious verses which he composed against Pittacus caused himself and his adherents to be driven into exile. An endeavor to return by force of arms proved unsuccessful, and Alcæus fell into the power of his former friend, who, forgetting all that had passed, generously granted him both life and freedom. In his odes Alcæus treated of various topics. At one time he inveighed against tyrants; at another, he deplored the misfortunes which had attended him, and the pains of exile; while, on other occasions, he celebrated the praises of Bacchus and the goddess of love. He wrote in the Æolic dialect.

29–39. 29. *Utrumque sacro*, &c. "The disembodied spirits listen with admiration to each, as they pour forth strains worthy of being heard in sacred silence." At the ancient sacred rites the most profound silence was required from all who stood around, both out of respect to the deity whom they were worshipping, as also lest some ill-omened expression, casually uttered by any one of the crowd, should mar the solemnities of the day. Hence the phrase "sacred silence" became eventually equivalent to, and is here used generally as "the deepest silence."—30. *Sed magis pugnas*, &c. "But the gathering crowd, pressing with their shoulders to hear, drink in with more delight the narrative of conflicts and of tyrants driven from their thrones." The phrase "*bibit aure*" (literally, "drink in with the ear") is remarkable for its lyric boldness.—33. *Illis carminibus stupens.* "Lost in stupid astonishment at those strains."—34. *Demittit* "Hangs down."—*Bellua centiceps.* Cerberus. Hesiod assigns him only fifty heads. (*Theog.*, 312.) Sophocles styles him Ἅιδου τρίκρανον σκύλακα. (*Trach.*, 1114.)—37. *Quin et Prometheus*, &c. "Both Prometheus, too, and the father of Pelops, are cheated by the sweet melody into a forgetfulness of their sufferings." *Decipitur laborum* is a Græcism. By *Pelopis parens* is meant Tantalus.—39. *Orion.* Consult note on *Ode* iii., 4, 71.

ODE XIV. Addressed to a rich but avaricious friend, whom anxiety for the future debarred from every kind of present pleasure. The poet depicts, in strong and earnest language, the shortness of life, the certainty of death, and thus strives to inculcate his favorite Epicurean maxim, that existence should be enjoyed while it lasts.

1–27. 1. *Fugaces labuntur anni.* "Fleeting years glide swiftly by." —3. *Instanti.* "Rapidly advancing." Pressing on apace.—5. *Non si trecenis*, &c. "No, my friend, (it will bring with it no delay), even though thou strive to appease the inexorable Pluto with three hundred bulls for every day that passes; Pluto, who confines," &c. After *non* supply *moram afferet.*—7. *Ter amplum Geryonen.* "Geryon, monster of triple size." Alluding to the legend of Geryon slain by Hercules.—*Tityon.* Tityos, son of Terra, attempting to offer violence to Latona, was slain by the arrows of Apollo and Diana.—9. *Scilicet omnibus enaviganda.* "That stream which must be traversed by us all." Observe the force of *scilicet*, which we have expressed by a repetition of the noun *unda.*—10. *Terræ munere.* "The bounty of the earth."—*Reges.* Equivalent here to *divites*, a common usage with Horace.—12. *Coloni.* "Tenants." Compare the explanation of Orelli: "*Qui agrum alienum colunt, vel mercede, vel pensionem domino solventes.*"—18. *Cocytos.* One of the fabled rivers of the lower world.—*Danai genus infame.* Alluding to the story of the Danaïdes.—19. *Damnatus longi laboris.* "Condemned to eternal toil." An imitation of the Greek construction. Thus καταγνωσθεὶς θανάτου.—23. *Invisas cupressus.* "The odious cypresses." The cypress is here said to be the only tree that will accompany its possessor to the grave, in allusion to the custom of placing cypresses around the funeral piles and the tombs of the departed. A branch of cypress was also placed at the door of the deceased, at least if he was a person of consequence, to prevent the Pontifex Maximus from entering, and thereby being polluted. This tree was sacred to Pluto, because, when once cut, it was supposed never to grow again. Its dark foliage also renders it peculiarly proper for a funereal tree.—24. *Brevem dominum.* "Their short-lived master."—25. *Dignior.* "More worthy of enjoying them."—26. *Servata centum clavibus.* "Guarded beneath a hundred keys." Equivalent merely to *diligentissime servata.*—27. *Superbis pontificum potiore cœnis.* "Superior to that which is quaffed at the costly banquets of the pontiffs." The banquets of the pontiffs, and particularly of the Salii, were so splendid as to pass into a proverb.—Some editions read *superbum*, agreeing with *pavimentum*, and the phrase will then denote the tesselated pavements of antiquity. Orelli and others read *superbo*, agreeing with *mero.*

ODE XV. The poet inveighs against the wanton and luxurious expenditure of the age, and contrasts it with the strict frugality of earlier times.

1–7. 1. *Jam.* "Soon."—*Regiæ moles.* "Palace-like structures." Alluding to the splendid dwellings or villas of the Roman nobility, scattered over Italy.—3. *Lucrino lacu.* The Lucrine lake was in the vicinity of Baiæ, on the Campanian shore. It was, properly speaking, a part of the sea shut in by a dike thrown across a narrow inlet. The lake has entirely disappeared, owing to a subterraneous eruption which took place in

1538, whereby the hill called *Monte Nuovo* was raised, and the water displaced. This lake was famed for its oysters and other shell-fish.—*Stagna.* "Fish-ponds." Equivalent here to *piscinæ.*—*Platanusque cælebs,* &c. "And the unwedded plane-tree shall take the place of the elms." The plane-tree was merely ornamental, whereas the elms were useful for rearing the vines. Hence the meaning of the poet is, that utility shall be made to yield to the mere gratification of the eye. The plane-tree was never employed for rearing the vine, and hence is called *cælebs,* whereas the elm was chiefly used for this purpose.—5. *Violaria.* "Beds of violets."—6. *Myrtus.* Nominative plural, fourth declension.—*Omnis copia narium.* "All the riches of the smell," *i. e.,* every fragrant flower. Literally, "all the abundance of the nostrils."—7. *Spargent olivetis odorem.* "Shall scatter their perfume along the olive grounds," *i. e.,* the olive shall be made to give place to the violet, the myrtle, and every sweet-scented plant.

9–20. 9. *Fervidos ictus.* Understand *solis.*—10. *Non ita Romuli,* &c. "Such is not the rule of conduct prescribed by the examples of Romulus and the unshorn Cato, and by the simple lives of our fathers." As regards the epithet *intonsi,* which is intended to designate the plain and austere manners of Cato, consult note on *Ode* i., 12, 41.—13. *Privatus illis,* &c. "Their private fortunes were small, the public resources extensive."—14. *Nulla decempedis,* &c. "No portico, measured for private individuals by rods ten feet in length, received the cool breezes of the North." The *decempeda* was a pole ten feet long, used by the agrimensores in measuring land. The allusion is to a portico so large in size as to be measured by rods of these dimensions, as also to the custom, on the part of the Romans, of having those portions of their villas that were to be occupied in summer facing the north. The apartments intended for winter were turned toward the south, or some adjacent point.—17. *Nec fortuitum,* &c. "Nor did the laws, while they ordered them to adorn their towns at the public charge, and the temples of the gods with new stone, permit them (in rearing their simple abodes) to reject the turf which chance might have thrown in their way." The meaning of the poet is simply this: private abodes in those days were plain and unexpensive: the only ornamental structures were such as were erected for the purposes of the state or the worship of the gods.—20. *Novo saxo.* The epithet *novo* merely refers to the circumstance of stone being in that early age a new (*i. e.,* unusual) material for private abodes, and appropriated solely to edifices of a public nature.

ODE XVI. All men are anxious for a life of repose, but all do not pursue the true path for attaining this desirable end. It is to be found neither in the possession of riches, nor in the enjoyment of public honors. The contented man is alone successful in the search, and the more so from his constantly remembering that perfect happiness is nowhere to be found on earth. Such is a faint outline of this beautiful ode, and which proves, we trust, how totally unfounded is the criticism of Lord Kaimes (*Elements,* vol. i., p. 37), with reference to what he is pleased to consider its want of connection.

1 15. 1. *Otium.* "For repose."—*Impotenti.* "Stormy." The common

text has *in patenti*. We have given *impotenti* with Bentley and others.—2. *Pressus*. Understand *periculo*. The common reading is *prensus*.—*Si mul*. For *simul ac*.—3. *Condidit Lunam*. "Has shrouded the moon from view."—*Certa*. "With steady lustre."—5. *Thrace*. The Greek nominative, Θρᾴκη, for *Thrācia*.—6. *Medi pharetra decori*. "The Parthians adorned with the quiver." Compare note on *Ode* i., 3, 51.—7. *Grosphe non gemmis*, &c. In construing, repeat the term *otium*. "Repose, O Grosphus, not to be purchased by gems, nor by purple, nor by gold."—9. *Gazæ*. "The wealth of kings."—*Consularis lictor*. "The lictor of the consul." Each consul was attended by twelve lictors. It was one of their duties to remove the crowd (*turbam submovere*) and clear the way for the magistrates whom they attended.—11. *Curas laqueata circum*, &c. "The cares that hover around the splendid ceilings of the great." *Laqueata tecta* is here rendered in general language. The phrase properly refers to ceilings formed into raised work and hollows by beams cutting each other at right angles. The beams and the interstices (*lacus*) were adorned with rich carved work and with gilding or paintings.—13. *Vivitur parvo bene*, &c. "That man lives happily on scanty means, whose paternal salt-cellar glitters on his frugal board." In other words, that man is happy who deviates not from the mode of life pursued by his forefathers, who retains their simple household furniture, and whose dwelling is the abode not only of frugality, but of cleanliness. *Vivitur* is taken impersonally understand *illi*.—14. *Salinum*. Among the poor, a shell served for a salt-cellar; but all who were raised above poverty had one of silver, which descended from father to son and was accompanied by a silver plate or patten, which was used, together with the salt-cellar, in the domestic sacrifices.—15. *Cupido sordidus*. "Sordid avarice."

17–26. 17. *Quid brevi fortes*, &c. "Why do we, whose strength is of short duration, aim at many things? Why do we change our own for lands warming beneath another sun? What exile from his country is an exile also from himself?" After *mutamus* understand *nostra* (*scil.* terra), the ablative denoting the instrument of exchange; and as regards the meaning of the phrase *brevi fortes ævo*, compare the explanation of Braunhard: "*Quid nos, qui ad breve tempus floremus, valemus, et vivimus, multa nobis proponimus*," &c.—19. *Patriæ quis exsul*. Some commentators regard the expression *patriæ exsul* as pleonastic, and connect *patriæ* with the previous clause, placing after it a mark of interrogation, and making it an ellipsis for *patriæ sole*.—20. *Se quoque fugit*. Referring to the cares and anxieties of the mind.—21. *Æratas naves*. "The brazen-beaked galleys." The ancient ships of war usually had their beaks covered with plates of brass.—*Vitiosa cura*. "Corroding care."—23. *Agente nimbos*. "As it drives onward the tempests."—25. *Lætus in præsens*, &c. "Let the mind that is contented with its present lot dislike disquieting itself about the events of the future."—26. *Lento risu*. "With a careless smile," *i. e.*, with the calm smile of philosophic indifference. *Lentus* here is passionless, as opposed to *violentus*. The common reading is *læto*.

30–38. 30. *Tithonum minuit*. "Wasted away the powers of Tithonus."—32. *Hora*. "The changing fortune of the hour." (Compare *Ruhnken, ad Vell. Paterc.*, ii., 18, p. 127.)—34. *Hinnitum*. The last syllable being cut off before *apta* by ecthlipsis and synalœpha, *ni* becomes the last

syllable of the verse, and may consequently be made short.—35. *Apta quadrigis.* "Fit for the chariot." The poet merely wishes to express the generous properties of the animal. The ancients gave the preference in respect of swiftness to mares. The term *quadrigæ* properly denotes a chariot drawn by four horses or mares. The Romans always yoked the animals that drew their race-chariots abreast. Nero drove a *decemjugis* at Olympia, but this was an unusual extravagance.—*Bis Afro murice tinctæ.* Vestments twice dyed were called *dibapha* (δίβαφα). The object of this process was to communicate to the garment what was deemed the most valuable purple, resembling the color of clotted blood, and of a blackish, shining appearance. The purple of the ancients was obtained from the juice of a shell-fish called *murex*, and found at Tyre, in Asia Minor; in Meninx, an island near the Syrtis Minor; on the Gætulian shore of the Atlantic Ocean, in Africa, and at the Tænarian promontory in the Peloponnesus.—37. *Parva rura.* Alluding to his Sabine farm.—38. *Spiritum Graiæ*, &c. "Some slight inspiration of the Grecian muse," *i. e.*, some little talent for lyric verse.

ODE XVII. Addressed to Mæcenas, languishing under a protracted and painful malady, and expecting every moment a termination of his existence. The poet seeks to call off the thoughts of his patron and friend from so painful a subject, and while he descants in strong and feeling language on the sincerity of his own attachment, and on his resolve to accompany him to the grave, he seeks, at the same time, to inspire him with brighter hopes, and with the prospect of recovery from the hand of disease.

The constitution of Mæcenas, naturally weak, had been impaired by effeminacy and luxurious living. "He had labored," observes Mr. Dunlop, "from his youth under a perpetual fever; and for many years before his death he suffered much from watchfulness, which was greatly aggravated by his domestic chagrins. Mæcenas was fond of life and enjoyment, and of life even without enjoyment. He confesses, in some verses preserved by Seneca, that he would wish to live even under every accumulation of physical calamity. (*Seneca, Epist.*, 101.) Hence he anxiously resorted to different remedies for the cure or relief of this distressing malady. Wine, soft music sounding at a distance, and various other contrivances, were tried in vain. At length Antonius Musa, the imperial physician, obtained for him some alleviation of his complaint by means of distant symphonies and the murmuring of falling water. But all these resources at last failed. The nervous and feverish disorder with which he was afflicted increased so dreadfully, that for three years before his death he never closed his eyes." (*History of Roman Literature*, vol. iii., p. 42, *Lond. ed.*)

Whether this ode was written shortly before his dissolution, or at some previous period, can not be ascertained, nor is it a point of much importance.

1–14. 1. *Querelis.* Alluding to the complaints of Mæcenas at the dreaded approach of death. Consult Introductory Remarks to this ode.—3. *Obire.* Understand *mortem*, or *diem supremum.*—5. *Mœ partem animæ.* "The one half of my existence." A fond expression of intimate friendship.—6. *Maturior vis.* "Too early a blow," *i. e.*, an untimely death.—*Quid moror altera*, &c. "Why do I, the remaining portion, lin-

ger here behind, neither equally dear to myself, nor surviving entire ?"—8. *Utramque ducet ruinam.* "Will bring ruin to us each."—10. *Sacramentum.* A figurative allusion to the oath taken by the Roman soldiers, the terms of which were, that they would be faithful to their commander, and follow wherever he led, were it even to death.—11. *Utcunque.* Equivalent to *quandocunque.*—14. *Gyas.* One of the giants that attempted to scale the heavens. He was hurled to Tartarus by the thunderbolts of Jove, and there lay prostrate and in fetters. Goettling reads Γύης, in Hesiod, *Theog.*, 149, which would make the Latin form *Gyes.* We have followed Meinecke and others in giving *Gyas.*

17–28. 17. *Adspicit.* "Presides over my existence." The reference s here to judicial astrology, according to which pretended science, the stars that appeared above the horizon at the moment of one's birth, as well as their particular positions with reference to each other, were supposed to exercise a decided influence upon, and to regulate the life of the individual.—18. *Pars violentior,* &c. "The more dangerous portion of the natal hour."—19. *Capricornus.* The rising and setting of Capricornus was usually attended with storms. (Compare *Propertius,* iv., 1, 107.) Hence the epithet *aquosus* is sometimes applied to this constellation. In astrology, *Libra* was deemed favorable, while the influence of *Scorpius* and *Capricornus* was regarded as malign.—20. *Utrumque nostrum,* &c. "Our respective horoscopes agree in a wonderful manner." The term horoscope is applied in astrology to the position of the stars at the moment of one's birth. Mitscherlich explains the idea of the poet as follows: "*In quocunque zodiaci sidere horoscopus meus fuerit inventus, licet diverso a tui horoscopi sidere, tamen horoscopus meus cum tuo quam maxime consentiat necesse est.*"—21. *Impio Saturno.* "From baleful Saturn."—22. *Refulgens.* "Shining in direct opposition."—26. *Lætum ter crepuit sonum.* "Thrice raised the cry of joy." Acclamations raised by the people on account of the safety of Mæcenas. Compare note on *Ode* i., 20, 3.—28. *Sustulerat.* For *sustulisset.* The indicative here imparts an air of liveliness to the representation, though in the conditional clause the subjunctive is used. (*Zumpt,* § 519, *b.*) As regards the allusion of the poet, compare *Ode* ii., 13.

ODE XVIII. The poet, while he censures the luxury and profusion of the age, describes himself as contented with little, acceptable to many friends, and far happier than those who were blessed with the gifts of fortune, but ignorant of the true mode of enjoying them.

1–7. 1. *Aureum lacunar.* "Fretted ceiling overlaid with gold." Com pare note on *Ode* ii., 16, 11.—3. *Trabes Hymettiæ.* "Beams of Hymettian marble." The term *trabes* here includes the architrave, frieze, cornice, &c The marble of Hymettus was held in high estimation by the Romans Some editions have *Hymettias,* and in the following line *recisæ,* so that *trabes recisæ ultima Africa* will refer to African marble, and *Hymettias columnas* to Hymettian wood; but the wood of Hymettus does not appear to have been thought valuable by the Romans.—*Ultima recisas Africa* Alluding to the Numidian marble. The kind most highly prized had a dark surface variegated with spots.—6. *Attali.* Attalus the Third, famed

for his immense riches, left the kingdom of Pergamus and all his treasures by will to the Roman people; at least, such was the construction which the latter put upon it. (Compare *Duker, ad Flor.*, ii., 20.) After his death, Aristonicus, a natural son of Eumenes, father of Attalus (*Livy*, xlv., 19; *Justin*, xxxvi., 4), laid claim to the kingdom, but was defeated by the consul Perperna and carried to Rome, where he was put to death in prison. It is to him that the poet alludes under the appellation of *hæres ignotus*.—7. *Nec Laconicas mihi*, &c. "Nor do female dependents, of no ignoble birth, spin for me the Spartan purple." The purple of Laconia, obtained in the vicinity of the Tænarian promontory, was the most highly prized. Compare note on *Ode* ii., 16, 35. By *honestæ clientæ* are meant female clients of free birth; not freed women, but citizens working for their *patronus*.

9–22. 9. *At fides et ingeni*, &c. "But integrity is mine, and a liberal vein of talent."—13. *Potentem amicum*. Alluding to Mæcenas.—14. *Satis beatus*, &c. "Sufficiently happy with my Sabine farm alone."—15. *Truditur dies die*. The train of thought appears to be as follows: Contented with my slender fortune, I am the less solicitous to enlarge it, when I reflect on the short span of human existence. How foolishly then do they act, who, when day is chasing day in rapid succession, are led on by their eager avarice, or their fondness for display, to form plans on the very brink of the grave.—16. *Pergunt interire*. "Hasten onward to their wane."—17. *Tu secanda marmora*, &c. "And yet thou, on the very brink of the grave, art bargaining to have marble cut for an abode." Directly opposed to *locare*, in this sense, is the verb *redimere*, "to contract to do any thing," whence the term *redemtor*, "a contractor."—20. *Marisque Baiis*, &c. Baiæ, on the Campanian shore, was a favorite residence of the Roman nobility, and adorned with beautiful villas. There were numerous warm springs also in its vicinity, which were considered to possess salutary properties for various disorders.—21. *Summovere*. "To push farther into the deep," *i. e.*, to erect moles on which to build splendid structures amid the waters.—22. *Parum locuples*, &c. "Not rich enough with the shore of the main land," *i. e.*, not satisfied with the limits of the land.

23–40. 23. *Quid? quod usque*, &c. "What shall I say of this, that thou even removest the neighboring land-marks?" *i. e.*, why need I tell of thy removing the land-marks of thy neighbor's possessions? The allusion is to the rich man's encroaching on the grounds of an inferior. This offence was the more heinous, since land-marks anciently were invested with a sacred character, as emblems of the god *Terminus*.—24. *Ultra salis*. "Leapest over." The verb *salio* is here used to express the contemptuous disregard of the powerful man for the rights of his dependents. Hence *salis ultra* may be freely rendered "contemnest."—26. *Avarus*. "Prompted by cupidity."—27. *Ferens*. "Bearing, each."—28. *Sordidos*. "Squalid." In the habiliments of extreme poverty.—29. *Nulla certior tamen*, &c. "And yet no home awaits the rich master with greater certainty than the destined limit of rapacious Orcus." *Fine* beautifully marks the last limit of our earthly career. Some editions have *sede* instead of *fine*, and the use of the latter term in the feminine gender has been made probably the ground for the change. But *finis* is used in the feminine by some of the best writers.—32. *Quid ultra tendis*. "Why strivest thou for

more?" Death must overtake thee in the midst of thy course.—*Æqua tellus.* "The impartial earth."—34. *Regumque pueris.* The allusion is to the wealthy and powerful.—*Satelles Orci.* Alluding to Charon.—35. *Callidum Promethea.* Alluding to some fabulous legend respecting Prometheus which has not come down to us.—37. *Tantali genus.* Pelops, Atreus, Thyestes, Agamemnon, Orestes.—40. *Moratus.* The common text has *vocatus*, for which we have given the elegant emendation of Withofius. *Levare* depends on *vocatus*.

Ode XIX. Celebrating, in animated language, the praises of Bacchus, and imitated, very probably, from some Greek dithyrambic ode. There is nothing, however, in the piece itself to countenance the opinion that it was composed for some festival in honor of Bacchus.

1–20. 1. *Carmina docentem.* "Dictating strains," *e.*, teaching how to celebrate his praises in song. Compare the Greek ...m of expression, *διδάσκειν δρᾶμα.* As the strains mentioned in the ...ext are supposed to have reference to the mysteries of the god, the scene is hence laid in *remotis rupibus*, "amid rocks far distant from the haunts of men."—4. *Acutas.* "Attentively listening." Literally, "pricked up to listen."—5. *Evoe!* The Greek Εὐοῖ. The poet now feels himself under the powerful influence of the god, and breaks forth into the well-known cry of the Bacchantes when they celebrate the orgies.—*Recenti mens trepidat metu*, &c. "My mind trembles with recent dread, and, my bosom being filled with the inspiration of Bacchus, is agitated with troubled joy." Both *trepidat* and *lætatur* refer to *mens*, and *turbidum* is to be construed as equivalent to *turbide.* The arrangement of the whole clause is purposely involved, that the words may, by their order, yield a more marked echo to the sense.—*Gravi metuende thyrso.* Bacchus was thought to inspire with fury by hurling his thyrsus.—9. *Fas pervicaces*, &c. "It is allowed me to sing of the stubbornly-raging Bacchantes," *i. e.*, my piety toward the god requires that I sing of, &c.—10. *Vinique fontem*, &c. The poet enumerates the gifts bestowed upon man in earlier ages by the miraculous powers of the god. At his presence all nature rejoices, and, under his potent influence, the earth, struck by the thyrsi of the Bacchantes, yields wine and milk, while honey flows from the trees. The imagery is here decidedly Oriental, and must remind us of that employed in many parts of the sacred writings.—12. *Iterare.* "To tell again and again of."—14. *Honorem.* Equivalent to *ornamentum* or *decus.* The allusion is to the crown of Ariadne (*corona borealis*), one of the constellations, consisting of nine stars. The epithet *beatæ*, applied to Ariadne, refers to her having been translated to the skies, and made one of the "blessed" immortals.—*Pentheï.* Alluding to the legend of Pentheus, king of Thebes, who was torn in pieces by his own mother and her sisters, and his palace overthrown by Bacchus.—16. *Lycurgi.* Lycurgus, king of the Edones in Thrace, punished for having driven the infant Bacchus from his kingdom.—18. *Tu flectis amnes*, &c. "Thou turnest backward the courses of rivers, thou swayest the billows of the Indian Sea." Alluding to the wonders performed by Bacchus in his fabled conquest of India and other regions of the East. The rivers here meant are the Orontes and Hydaspes.—18. *Tu separatis*, &c "On the lonely mountain tops, moist with wine,

thou confinest, without harm to them, the locks of the Bacchantes with a knot of vipers," *i. e.*, under thy influence, the Bacchantes tie up their locks, &c.—20. *Bistonidum.* Literally, "of the female Bistones." Here, however, equivalent to *Baccharum.*

23–31. 23. *Leonis unguibus.* Bacchus was fabled to have assumed on this occasion the form of a lion.—25. *Quanquam choreis*, &c. "Though said to be fitter for dances and festive mirth."—26. *Non sat idoneus.* "Not equally well suited."—27. *Sed idem*, &c. "Yet, on that occasion, thou, the same deity, didst become the arbiter of peace and of war." The poet means to convey the idea that the intervention of Bacchus alone put an end to the conflict. Had not Bacchus lent his aid, the battle must have been longer in its duration, and different perhaps in its issue.—29. *Insons.* "Without offering to harm." Bacchus descended to the shades for the purpose of bringing back his mother Semele.—*Aureo cornu decorus.* A figurative illustration of the power of the god. The horn was the well-known emblem of power among the ancients.—31. *Et recedentis trilingui*, &c. The power of the god triumphs over the fierce guardian of the shades, who allows egress to none that have once entered the world of spirits.

Ode XX. The bard presages his own immortality. Transformed into a swan, he will soar away from the abodes of men, nor need the empty honors of a tomb.

1–23. 1. *Non usitata*, &c. "A bard of twofold form, I shall be borne through the liquid air on no common, no feeble pinion." The epithet *biformis* alludes to his transformation from a human being to a swan, which is to take place on the approach of death. Then, becoming the favored bird of Apollo, he will soar aloft on strong pinions beyond the reach of envy and detraction. The common text has *nec tenui*, but we have read *non tenui*, as more forcible, with Mitscherlich, Döring, and others.—4. *Invidiaque major.* "And, beyond the reach of envy."—5. *Pauperum sanguis parentum.* "Though the offspring of humble parents."—6. *Non ego quem vocas*, &c. "I, whom thou salutest, O Mæcenas, with the title of beloved friend, shall never die." *Dilecte* is here a quotation, and therefore follows *vocas* as a kind of accusative; in other words, it is taken, as the grammarians express it, materially. The reading of this paragraph is much contested. According to that adopted in our text, the meaning of the poet is, that the friendship of Mæcenas will be one of his surest passports to the praises of posterity.—9. *Jam jam residunt*, &c. "Now, even now, the rough skin is settling on my legs." The transformation is already begun: my legs are becoming those of a swan.—11. *Superna.* "Above." The neuter of the adjective used adverbially. *Quod ad superna corporis membra attinet.—Nascunturque leves plumæ.* "And the downy plumage is forming."—*Notior.* The common text has *ocior*, which appears objectionable in a metrical point of view, since the word, as it stands in the common text, presents a solitary instance of a vowel in *hiatu* between the iambic and dactylic parts of the verse. From the nature, also, and succession of the metrical ictus, the final letter of *Dædalev* is left even without the pretence of *ictus* to support it as a long syllable. Bentley conjectures *tutior*, but this seems too bold a change.—14. *Bospori.*

Consult note on *Ode* ii., 13, 14.—15. *Syrtesque Gætulas.* Consult note on *Ode* i., 22, 4.—*Canorus ales.* "A bird of melodious note." Consult note on *Ode* i., 6, 2.—16. *Hyperboreosque campos.* "And the Hyperborean fields," *i. e.*, the farthest plains of the north. More literally, "the plains beyond the northern blast."—17. *Et qui dissimulat*, &c. Alluding to the Parthian. The Marsi were regarded as the bravest portion of the Roman armies, and hence *Marsæ* is here equivalent to *Romanæ.* Consult note on *Ode* i., 2, 39.—18. *Dacus.* Consult note on *Ode* i., 35, 9.—19. *Geloni.* Consult note on *Ode* ii., 9, 23.—*Peritus Iber.* "The learned Spaniard." The Spaniards imbibed a literary taste from the Romans, as these last had from the Greeks.—20. *Rhodanique potor.* "And he who quaffs the waters of the Rhone." The native of Gaul.—22. *Turpes.* "Unmanly."—23. *Supervacuos.* The poet will need no tomb: death will never claim him for his own, since he is destined to live forever in the praises of posterity.

P

BOOK III.

ODE I. The general train of thought in this beautiful Ode is simply as follows: True happiness consists not in the possession of power, of public honors, or of extensive riches, but in a tranquil and contented mind.

1–4. 1. *Odi profanum vulgus*, &c. "I hate the uninitiated crowd, and I keep them at a distance." Speaking as the priest of the Muses, and being about to disclose their sacred mysteries (in other words, the precepts of true wisdom) to the favored few, the poet imitates the form of language by which the uninitiated and profane were directed to retire from the mystic rites of the gods. The rules of a happy life can not be comprehended and may be abused by the crowd.—2. *Favete linguis*. "Preserve a religious silence." Literally, "favor me with your tongues." We have here another form of words, by which silence and attention were enjoined on the true worshippers. This was required, not only from a principle of religious respect, but also lest some ill-omened expression might casually fall from those who were present, and mar the solemnities of the occasion. Compare the Greek *εὐφημεῖτε*.—*Carmina non prius audita*. "Strains before unheard." There appears to be even here an allusion to the language and forms of the mysteries in which new and important truths were promised to be disclosed.—4. *Virginibus puerisque canto*. The poet supposes himself to be dictating his strains to a chorus of virgins and youths. Stripped of its figurative garb, the idea intended to be conveyed will be simply this: that the bard wishes his precepts of a happy life to be carefully treasured up by the young.

5–14. 5. *Regum timendorum*, &c. The poet now unfolds his subject. Kings, he observes, are elevated far above the ordinary ranks of men, but Jove is mightier than kings themselves, and can in an instant humble their power in the dust. Royalty, therefore, carries with it no peculiar claims to the enjoyment of happiness.—*In proprios greges*. "Over their own flocks." Kings are the shepherds of their people.—9. *Cuncta supercilio moventis*. "Who shakes the universe with his nod." Compare Homer, *Il.*, i., 528.—9. *Est ut viro vir*, &c. "It happens that one man arranges his trees at greater distances in the trenches than another," *i. e.*, possesses wider domains. The Romans were accustomed to plant their vines, olive-trees, &c., in trenches or small pits. Some editions have *Esto* for *Est*: "Grant that one man," &c., or "suppose that."—10. *Hic generosior descendat*, &c. "That this one descends into the Campus Martius a nobler applicant for office."—12. *Moribus hic meliorque fama*, &c. Alluding to the *novus homo*, or man of ignoble birth.—14. *Æqua lege Necessitas*, &c. "Still, Necessity, by an impartial law, draws forth the lots of the high and the lowly; the capacious urn keeps in constant agitation the names of all." Necessity is here represented holding her capacious urn containing the names of all. She keeps the urn in constant agitation, and the lots that come forth from it every instant are the signals of death to the individuals whose names are inscribed on them. The train of

thought, commencing with the third stanza, is as follows: Neither extensive possessions, nor elevated birth, nor purity of character, nor crowds of dependents, are in themselves sufficient to procure lasting felicity, since death sooner or later must close the scene, and bring all our schemes of interest and ambition to an end.

17–31. 17. *Destrictus ensis.* An allusion to the well-known story of Damocles. The connection in the train of ideas between this and the preceding stanza is as follows: Independently of the stern necessity of death, the wealthy and the powerful are prevented by the cares of riches and ambition from attaining to the happiness which they seek.—18. *Non Siculæ dapes*, &c. "The most exquisite viands will create no pleasing relish in him, over whose impious neck," &c. The expression *Siculæ dapes* is equivalent here to *exquisitissimæ epulæ.* The luxury of the Sicilians in their banquets became proverbial.—20. *Avium citharæque cantus.* "The melody of birds and of the lyre."—24. *Non Zephyris agitata Tempe.* "She disdains not Tempe, fanned by the breezes of the west." *Tempe* is here put for any beautiful and shady vale. Consult note on *Ode* i., 7, 4.—25. *Desiderantem quod satis est*, &c. According to the poet, the man "who desires merely what is sufficient for his wants," is free from all the cares that bring disquiet to those who are either already wealthy, or are eager in the pursuit of gain. His repose is neither disturbed by shipwrecks, nor by losses in agricultural pursuits.—*Arcturi.* Arcturus is a star of the first magnitude, in the constellation of Bootes, near the tail of the Great Bear (ἄρκτος, οὐρά). Both its rising and setting were accompanied by storms.—28. *Hædi.* The singular for the plural. The *Hædi*, or kids, are two stars on the arm of Auriga. Their rising is attended by stormy weather, as is also their setting.—30. *Mendax.* "Which disappoints his expectations." Compare *Epist.*, i., 7, 87: "*Spem mentita seges.*"—*Arbore.* Taken collectively, but still with a particular reference to the olive.—*Aquas.* "The excessive rains."—31. *Torrentia agros sidera.* "The influence of the stars parching the fields." Alluding particularly to Sirius, or the dog-star, at the rising of which the trees were apt to contract a kind of blight, or blast, termed *sideratio*, and occasioned by the excessive heat of the sun. Compare note on *Ode* i., 17, 17.

33–47. 33. *Contracta pisces*, &c. In order to prove how little the mere possession of riches can minister to happiness, the poet now adverts to the various expedients practiced by the wealthy for the purpose of banishing disquiet from their breasts, and of removing the sated feelings that continually oppressed them. They erect the splendid villa amid the waters of the ocean, but fear, and the threats of conscience, become also its inmates. They journey to foreign climes, but gloomy care accompanies them by sea and by land. They array themselves in the costly purple, but it only hides an aching heart; nor can the wine of Falernus, or the perfumes of the East, bring repose and pleasure to their minds. "Why, then," exclaims the bard, "am I to exchange my life of simple happiness for the splendid but deceitful pageantry of the rich?"—34. *Jactis in altum molibus.* "By the moles built out into the deep." Consult note on *Ode* ii., 18, 20.—*Frequens redemtor cum famulis.* "Many a contractor with his attendant workmen." Consult note on *Ode* ii., 18, 18.—35. *Cæmenta.* By *cæmenta* are here meant rough and broken stones, as they come from

the quarry, used for the purpose of filling up, and of no great size.—36. *Terræ fastidiosus.* "Loathing the land," *i. e.*, weary of the land, and hence building, as it were, on the sea. Compare *Ode* ii., 18, 22: "*Parum locuples continente ripa.*"—37. *Timor et Minæ.* "Fear and the threats of conscience."—41. *Phrygius lapis.* Referring to the marble of Synnada, in Phrygia, which was held in high estimation by the Romans. It was of a white color, variegated with red spots, and is now called *paonazzetto* It was used by Agrippa for the columns of the Pantheon.—42. *Purpurarum sidere clarior usus.* "The use of purple coverings, brighter than any star." With *purpurarum* supply *vestium*, the reference being to the *vestes stragulæ*, and construe *clarior* as if agreeing with *vestium* in case.—43. *Falerna vitis.* Consult note on *Ode* i., 20, 9.—44. *Achæmeniumve costum.* "Or Eastern nard." *Achæmenium* is equivalent literally to *Persium* (i. e., *Parthicum*). Consult notes on *Ode* ii., 12, 21, and i., 2, 22.—45. *Invidendis.* "Only calculated to excite the envy of others."—*Novo ritu.* "In a new style of magnificence."—47. *Cur valle permutem Sabina.* "Why am I to exchange my Sabine vale for more burdensome riches?" *i. e.*, for riches that only bring with them a proportionate increase of care and trouble. *Valle*, as marking the instrument of exchange, is put in the ablative.

ODE II. The poet exhorts his luxurious countrymen to restore the strict discipline of former days, and train up the young to an acquaintance with the manly virtues which once graced the Roman name.

1–17. 1. *Angustam amicè*, &c. "Let the Roman youth, robust of frame, learn cheerfully to endure, amid severe military exercise, the hard privations of a soldier's life." The expression *amicè pati* is somewhat analogous to the Greek *ἀγαπητῶς φέρειν*, to bear a thing kindly, *i. e.*, with patience and good will. The common text has *amici.*—*Puer.* The Roman age for military service commenced after sixteen.—5. *Sub divo.* "In the open air," *i. e.*, in the field.—*Trepidis in rebus.* "In the midst of dangers," *i. e.*, when danger threatens his country. The poet means, that, when his country calls, the young soldier is to obey the summons with alacrity, and to shrink from no exposure to the elements.—7. *Matrona bellantis tyranni.* "The consort of some warring monarch." *Bellantis* is here equivalent to *cum Populo Romano bellum gerentis.*—8. *Et adulta virgo.* "And his virgin daughter, of nubile years."—9. *Suspiret, eheu! ne rudis agminum*, &c. "Heave a sigh, and say, Ah! let not the prince, affianced to our line, unexperienced as he is in arms, provoke," &c. By *sponsus regius* is here meant a young lover of royal origin, betrothed to the daughter.—13. *Dulce et decorum*, &c. Connect the train of ideas as follows: Bravely, then, let the Roman warrior contend against the foe, remembering that "it is sweet and glorious to die for one's country."—17. *Virtus repulsæ nescia*, &c. The Roman youth must not, however, confine his attention to martial prowess alone. He must also seek after true virtue, and the firm precepts of true philosophy. When he has succeeded in this, his will be a moral magistracy, that lies not in the gift of the crowd, and in aiming at which he will never experience a disgraceful repulse. His will be a feeling of moral worth, which, as it depends not on the breath of popular favor, can neither be given nor taken away by the

fickle multitude.—*Secures*. A figurative allusion to the axes and fasces of the lictors, the emblems of office

21–31. 21. *Virtus recludens*, &c. The poet mentions another incitement to the possession of true virtue, the immortality which it confers.—22. *Negata via*. "By a way denied to others," *i. e.*, by means peculiarly her own.—23. *Coetusque vulgares*, &c. "And, soaring on rapid pinion, spurns the vulgar herd and the cloudy atmosphere of earth." As regards the force of the epithet *udam* here, compare the explanation of Orelli: "*Crasso aëre obsitam, ac propterea minime dignam in qua virtus moretur.*"—25. *Est et fideli*, &c. Imitated from Simonides: ἔστι καὶ σιγᾷς ἀκίνδυνον γέρας. This was a favorite apophthegm of Augustus. (*Plut., Apoph.*, t. ii., p. 207, *Fr.*) Thus far the allusion to virtue has been general in its nature. It now assumes a more special character. Let the Roman youth learn in particular the sure reward attendant on good faith, and the certain punishment that follows its violation.—26. *Qui Cereris sacrum*, &c. Those who divulged the mysteries were punished with death, and their property was confiscated.—29. *Phaselon*. The *phaselus* (φάσηλος) was a vessel rather long and narrow, apparently so called from its resemblance to the shape of a *phaselus*, or kidney-bean. It was chiefly used by the Egyptians, and was of various sizes, from a mere boat to a vessel adapted for a long voyage. It was built for speed, to which more attention seems to have been paid than to its strength, whence the epithet *fragilem* here applied to it by Horace.—30. *Incesto addidit integrum*. "Involves the innocent with the guilty."—31. *Raro Antecedentem scelestum*, &c. "Rarely does punishment, though lame of foot, fail to overtake the wicked man moving on before her," *i. e.*, justice, though often slow, is sure

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Ode III. The ode opens with the praises of justice and persevering firmness. Their recompense is immortality. Of the truth of this remark splendid examples are cited, and, among others, mention being made of Romulus, the poet dwells on the circumstances which, to the eye of imagination, attended his apotheosis. The gods are assembled in solemn conclave to decide upon his admission to the skies. Juno, most hostile before to the line of Æneas, now declares her assent. Satisfied with past triumphs, she allows the founder of the Eternal City to participate in the joys of Olympus. The lofty destinies of Rome are also shadowed forth, and the conquest of nations is promised to her arms. But the condition which accompanies this expression of her will is sternly mentioned. The city of Troy must never rise from its ashes. Should the descendants of Romulus rebuild the detested city, the vengeance of the goddess will again be exerted for its downfall.

It is a conjecture of Faber's (*Epist.*, ii., 43) that Horace wishes, in the present ode, to dissuade Augustus from executing a plan he had at this time in view, of transferring the seat of empire from Rome to Ilium, and of rebuilding the city of Priam. Suetonius (*Vit. Iul.*) speaks of a similar project in the time of Cæsar. Zosimus also states that, in a later age, Constantine actually commenced building a new capital in the plain of Troy, but was soon induced by the superior situation of Byzantium to abandon his project. (*Zos.*, ii., 30.)

1–22. 1. *Justum et tenacem*, &c. "Not the wild fury of his fellow-citizens ordering evil measures to be pursued, nor the look of the threatening tyrant, nor the southern blast, the stormy ruler of the restless Adriatic, nor the mighty hand of Jove wielding his thunderbolts, shakes from his settled purpose the man who is just and firm in his resolve." In this noble stanza, that firmness alone is praised which rests on the basis of integrity and justice.—2. *Prava jubentium*. Equivalent, in fact, to "*iniquas leges ferentium*." The people were said *jubere leges*, because the formula by which they were called upon to vote ran thus: *Velitis, jubeatis Quirites?* (*Braunhard, ad loc.*)—7. *Si fractus illabatur orbis*, &c. "If the shattered heavens descend upon him, the ruins will strike him remaining a stranger to fear."—9. *Hac arte*. "By this rule of conduct," *i. e.*, by integrity and firmness of purpose.—*Vagus Hercules*. "The roaming Hercules."—12. *Purpureo ore*. Referring either to the dark-red color of the nectar, or to the Roman custom of adorning on solemn occasions, such as triumphs, &c., the faces of the gods with vermilion.—13. *Hac merentem*. "For this deserving immortality."—14. *Vexere*. "Bore thee to the skies." Bacchus is represented by the ancient fabulists as returning in triumph from the conquest of India and the East in a chariot drawn by tigers. He is now described as having ascended in this same way to the skies by a singular species of apotheosis.—16. *Martis equis*, &c. Observe the elegant variety of diction in the phrases *arces attigit igneas*, *quos inter Augustus recumbens*, *vexere tigres*, and *Acheronta fugit*, all expressive of the same idea, the attaining of immortality. According to the legend, Mars carried off his son to heaven on the nones of Quinctilis, and during a thunder-storm. Compare *Ovid, Fast.*, ii., 495; *Met.*, xiv., 816.—17. *Gratum elocuta*, &c. "After Juno had uttered what was pleasing to the gods deliberating in council."—18. *Ilion, Ilion*, &c. An abrupt but beautiful commencement, intended to portray the exulting feelings of the triumphant Juno. The order of construction is as follows: *Judex fatalis incestusque, et mulier peregrina, vertit in pulverem Ilion, Ilion, damnatum mihi castæque Minervæ, cum populo et fraudulento duce, ex quo Laomedon destituit deos pacta mercede.*—19. *Fatalis incestusque judex*, &c. "A judge, the fated author of his country's ruin, and impure in his desires, and a female from a foreign land." Alluding to Paris and Helen, and the legend of the apple of discord.—21. *Ex quo*. "From the time that," *i. e.*, ever since. Supply *tempore.*—*Destituit deos*, &c. "Defrauded the gods of their stipulated reward." Alluding to the fable of Laomedon's having refused to Apollo and Neptune their promised recompense for building the walls of Troy.—22. *Mihi castæque damnatum Minervæ*. "Consigned for punishment to me and the spotless Minerva." Condemned by the gods, and given over to these two deities for punishment. The idea is borrowed from the Roman law by which an insolvent debtor was delivered over into the power of his creditors.

25–48. 25. *Splendet*. "Displays his gaudy person." It is simplest to make *Lacænæ adulteræ* the genitive, depending on *hospes*. Some, however, regard it as the dative, and, joining it with *splendet*, translate, "Displays his gaudy person to the Spartan adulteress."—29. *Nostris ductum seditionibus*. "Protracted by our dissensions."—31. *Invisum nepoti*. Romulus, grandson to Juno through his father Mars.—*Troia sacerdos*. Ilia.—34. *Discere*. "To learn to know." The common text h

"to quaff."—37. *Dum longus inter*, &c. "Provided a long tract of ocean rage between Ilium and Rome." Provided Rome be separated from the plain of Troy by a wide expanse of intervening waters, and the Romans rebuild not the city of their forefathers. Consult Introductory Remarks. —38. *Exsules*. The Romans are here meant, in accordance with the popular belief that they were the descendants of Æneas and the Trojans, and exiles, consequently, from the land of Troy, the abode of their forefathers. —39. *Qualibet in parte*. "In whatever (other) quarter it may please them to dwell."—40. *Busto insultet*. "Trample upon the tomb."—42. *Catulos celent*. "Conceal therein their young." *Catulus* is properly the young of the dog, and is then applied generally to the young of any animal.—43. *Fulgens*. "In all its splendor."—44. *Dare jura*. "To give laws."—45. *Horrenda*. "An object of dread."—46. *Medius liquor*. "The intervening waters."—48. *Arva*. Understand *Ægypti*.

49–70. 49. *Aurum irrepertum spernere fortior*. "More resolute in despising the gold as yet unexplored in the mine," *i. e.*, the gold of the mine. Observe the Græcism in *spernere fortior*. Compare, as regards the idea intended to be conveyed, the explanation of Orelli: "*Nulla prorsus cupiditate accendi ad auri venas investigandas*."—51. *Quam cogere*, &c. "Than in bending it to human purposes, with a right hand plundering every thing of a sacred character." The expression *omne sacrum rapiente dextra* is only another definition for boundless cupidity, which respects not even the most sacred objects. Among these objects gold is enumerated, and with singular felicity. It should be held sacred by man; it should be allowed to repose untouched in the mine, considering the dreadful evils that invariably accompany its use.—53. *Quicunque mundo*, &c. "Whatever limit bounds the world." More literally, "whatever limit has placed itself in front for the world," *i. e.*, in that particular quarter. (Compare *Orelli, ad loc.*)—54. *Visere gestiens*, &c. "Eagerly desiring to visit that quarter, where the fires of the sun rage with uncontrolled fury, and that, where mists and rains exercise continual sway." We have endeavored to express the zeugma in *debacchentur*, without losing sight, at the same time, of the peculiar force and beauty of the term. The allusion is to the torrid and frigid zones. Supply the ellipsis in the text as follows: *visere eam partem qua parte*, &c.—*Hac lege*. "On this condition."—*Nimium pii*. "Too piously affectionate (toward their parent city)." The pious affection here alluded to is that which, according to ancient ideas, was due from a colony to its parent city.—61. *Alite lugubri*. "Under evil auspices."—62. *Fortuna*. "The evil fortune."—65. *Murus æneus*. "A brazen wall," *i. e.*, the strongest of ramparts.—66. *Auctore Phœbo*. As in the case of the former city. *Auctore* is here equivalent to *conditore*.—70. *Desine pervicax*, &c. "Cease, bold one, to relate the discourses of the gods, and to degrade lofty themes by lowly measures."

Ode IV. The object of the poet, in this ode, is to celebrate the praises of Augustus for his fostering patronage of letters. The piece opens with an invocation to the Muse. To this succeeds an enumeration of the benefits conferred on the bard, from his earliest years, by the deities of Helicon, under whose protecting influence, no evil, he asserts, can ever approach him. The name of Augustus is then introduced. If the humble

poet is defended from harm by the daughters of Mnemosyne, much more will the exalted Cæsar experience their favoring aid; and he will also give to the world an illustrious example of the beneficial effects resulting from power when controlled and regulated by wisdom and moderation.

1–20. 1. *Dic longum melos.* "Give utterance to a long melodious strain."—*Regina.* A general term of honor, unless we refer it to Hesiod, *Theog.*, 79, where Calliope is described as προφερεστάτη ἁπασέων (Μουσάων).—3. *Voce acuta.* "With clear and tuneful accents."—4. *Fidibus citharaque.* For *fidibus citharæ.* "On the strings of Apollo's lyre."—5. *Auditis?* "Do you hear her?" The poet fancies that the Muse, having heard his invocation, has descended from the skies, and is pouring forth a melodious strain. Hence the question, put to those who are supposed to be standing around, whether they also hear the accents of the goddess. Fea, one of the modern commentators on Horace, gives on conjecture *Audiris?* in the sense of "Are you heard by me?" "Do you answer my invocation?"—*Amabilis insania.* "A fond phrensy."—7. *Amœnæ quos et,* &c. A beautiful zeugma. "Through which the pleasing waters glide and refreshing breezes blow."—9. *Fabulosæ.* "Celebrated in fable."—*Vulture. Mons Vultur,* now *Monte Voltore,* was situate to the south of *Venusia,* and was, in fact, a mountain ridge, separating *Apulia* from *Lucania.* As it belonged, therefore, partly to one of these countries, and partly to the other, Horace might well use the expression *Altricis extra limen Apuliæ,* when speaking of the Lucanian side of the mountain.—*Apulo.* Observe that the initial vowel is long in this word, but short in *Apuliæ* in the next line. Some, therefore, read here *Appulo;* but for this there is no need, since the Latin poets not unfrequently vary the quantity of proper or foreign names. Thus we have *Prĭămus* and *Prĭămides; Sĭcānus* and *Sĭcānia; Ĭtălus* and *Ĭtălia; Bătăvus* and *Bătāvus.*—10. *Altricis Apuliæ.* "Of my native Apulia."—11. *Ludo fatigatumque somno.* "Wearied with play and oppressed with sleep."—13. *Mirum quod foret,* &c. "Which might well be a source of wonder," &c.—14. *Celsæ nidum Acherontiæ.* "The nest of the lofty Acherontia." Acherontia, now *Acerenza,* was situated on a hill difficult of access, south of Forentum, in Apulia. Its lofty situation gains for it from the poet the beautiful epithet of *nidus.*—15. *Saltusque Bantinos.* Bantia, a town of Apulia, lay to the southeast of Venusia.—16. *Forenti.* Forentum, now *Forenza,* lay about eight miles south of Venusia, and on the other side of Mount Vultur. The epithet *humilis,* "lowly," has reference to its situation near the base of the mountain.—20. *Non sine dis animosus.* "Deriving courage from the manifest protection of the gods." The deities here alluded to are the Muses.

21–36. 21. *Vester, Camœnæ.* "Under your protection, ye Muses. *In arduos tollor Sabinos.* "I climb unto the lofty Sabines," *i. e.,* the lofty country of the Sabines. The allusion is to his farm in the mountainous Sabine territory.—23. *Præneste.* Prænestе, now *Palæstrina,* was situate about twenty-three miles from Rome, in a southeast direction. The epithet *frigidum,* in the text, alludes to the coolness of its temperature.—*Tibur supinum.* "The sloping Tibur." This place was situated on the slope of a hill. Consult note on *Ode* i., 7, 13.—24. *Liquidæ Baiæ.* "Baiæ with its waters." Consult note on *Ode* ii., 18, 20 —26. *Philippis*

versa acies retro. "The army routed at Philippi.' Consult "Life of Horace," p. xviii, and note on *Ode* ii., 7, 9.—27. *Devota arbor.* "The accursed tree." Consult *Ode* ii., 13.—28. *Palinurus.* A promontory on the coast of Lucania, now *Capo di Palinuro.* Tradition ascribed the name to Palinurus, the pilot of Æneas. (*Virgil, Æn.*, vi., 380.) It was noted for shipwrecks.—29. *Utcunque.* Put for *quandocunque.*—30. *Bosporum.* Consult note on *Ode* ii, 13, 14.—32. *Littoris Assyrii.* The epithet *Assyrii* is here equivalent to *Syrii.* The name *Syria* itself, which has been transmitted to us by the Greeks, is a corruption or abridgment of *Assyria*, and was first adopted by the Ionians who frequented these coasts after the Assyrians of Nineveh had made this country a part of their empire. The allusion in the text appears to be to the more inland deserts, the *Syriæ Palmyrenæ solitudines* of Pliny, *H. N.*, v., 24.—33. *Britannos hospitibus feros.* Acron, in his scholia on this ode, informs us that the Britons were said to sacrifice strangers. St. Jerome informs us that they were cannibals. (*Adv. Jovin.*, ii., 201.)—34. *Concanum.* The Concani were a Cantabrian tribe in Spain. As a proof of their ferocity, the poet mentions their drinking the blood of horses intermixed with their liquor.—35. *Gelonos.* Consult note on *Ode* ii., 9, 23.—36. *Scythicum amnem.* The Tanais, or *Don.*

37–64. 37. *Cæsarem altum.* "The exalted Cæsar."—38. *Fessas cohortes abdidit oppidis.* Alluding to the military colonies planted by Augustus, at the close of the civil wars. Some editions have *reddidit* for *abdidit*, which will then refer merely to the disbanding of his forces.—40. *Pierio antro.* A figurative allusion to the charms of literary leisure. Pieria was a region of Macedonia directly north of Thessaly, and fabled to have been the first seat of the Muses, who are hence called *Pierides.*—41. *Vos lene consilium*, &c. "You, ye benign deities, both inspire Cæsar with peaceful counsels, and rejoice in having done so." A complimentary allusion to the mild and liberal policy of Augustus, and his patronage of letters and the arts. In reading metrically *consilium et* must be pronounced *consil-yet.*—44. *Fulmine sustulerit corusco.* "Swept away with his gleaming thunderbolt."—50. *Fidens brachiis.* "Proudly trusting in their might." Proudly relying on the strength of their arms.—51. *Fratres.* Otus and Ephialtes. The allusion is now to the giants, who attempted to scale the heavens.—52. *Pelion.* Mount Pelion, a range in Thessaly along a portion of the eastern coast, and to the south of Ossa.—*Olympo.* Olympus, on the coast of northern Thessaly, separated from Ossa by the vale of Tempe.—53. *Sed quid Typhœus*, &c. Observe that *Typhœus* is a trisyllable, in Greek Τυφωεύς. The mightiest of the giants are here enumerated. The Titans and giants are frequently confounded by the ancient writers.—58. *Hinc avidus stetit*, &c. "In this quarter stood Vulcan, burning for the fight; in that, Juno, with all a matron's dignity." In illustration of *avidus* here, compare the Homeric λιλαιόμενος πολέμοιο. The term *matrona*, analogous here to ποτνία, and intended to designate the majesty and dignity of the queen of heaven, conveyed a much stronger idea to a Roman than to a modern ear.—61. *Rore puro Castaliæ.* "In the limpid waters of Castalia." The Castalian fount, on Parnassus, was sacred to Apollo and the Muses.—63. *Lyciæ dumeta.* "The thickets of Lycia." Lycia was one of the principal seats of the worship of the sun-god.—*Natalem silvam.* "His natal wood," on Mount Cynthus, in the

island of Delos.—64. *Delius et Patareus Apollo.* "Apollo, god of Delos and of Patara." Literally, "the Delian and Patarean Apollo." The city of Patara, in Lycia, was situate on the southern coast, below the mouth of the Xanthus. It was celebrated for an oracle of Apollo, and that deity was said to reside here during six months of the year, and during the remaining six at Delos. (*Virg.*, *Æn.*, iv., 143. *Serv.*, *ad loc.*)

65–79. 65. *Vis consili expers*, &c. "Force devoid of judgment sinks under its own weight," *i. e.*, the efforts of brute force, without wisdom, are of no avail.—66. *Temperatam.* "When under its control," *i. e.*, when regulated by judgment. Understand *consilio.*—*Provehunt in majus.* "Increase."—*Animo moventes.* "Meditating in mind."—69. *Gyas.* Gyas, Cottus, and Briareus, sons of Cœlus and Terra, were hurled by their father to Tartarus. Jupiter, however, brought them back to the light of day, and was aided by them in overthrowing the Titans. Such is the mythological narrative of Hesiod. (*Theog.*, 617, *seqq.*) Horace evidently confounds this cosmogonical fable with one of later date. The *Centimani* (Ἑκατόγχειρες) are of a much earlier creation than the rebellious giants, and fight on the side of the gods; whereas, in the present passage, Horace seems to identify one of their number with these very giants.—71. *Orion.* The well-known hunter and giant of early fable.—73. *Injecta monstris.* A Græcism for *se injectam esse dolet*, &c. "Earth grieves at being cast upon the monsters of her own production." An allusion to the overthrow and punishment of the giants. (Γηγενεῖς.) Enceladus was buried under Sicily, Polybotes under Nisyrus, torn off by Neptune from the isle of Cos, Otus under Crete, &c. (*Apollod.*, i., 6, 2.)—*Partus.* The Titans are now meant, who were also the sons of Terra, and whom Jupiter hurled to Tartarus.—75. *Nec peredit impositam*, &c. "Nor has the rapid fire ever eaten through Ætna placed upon (Enceladus)," *i. e.*, eaten through the mass of the mountain so as to reduce this to ashes, and free him from the superincumbent load. More freely, "nor is Enceladus lightened of his load." Pindar (*Pyth.*, i., 31) and Æschylus (*Prom. V.*, 373) place Typhœus under this mountain.—77. *Tityi.* Tityos was slain by Apollo and Diana for attempting violence to Latona.—78. *Ales.* The vulture.—*Nequitiæ additus custos.* "Added as the constant punisher of his guilt." Literally, "added as a keeper to his guilt," *nequitiæ* being properly the dative. —79. *Amatorem Pirithoum.* "The amorous Pirithous," *i. e.*, who sought to gain Proserpina to his love. Pirithous, accompanied by Theseus, descended to Hades for the purpose of carrying off Proserpina. He was seized by Pluto, and bound to a rock with "countless fetters" (*trecentis catenis*). His punishment, however, is given differently by other writers.

Ode V. According to Dio Cassius (liv., 8), when Phraates, the Parthian monarch, sent ambassadors to treat for the recovery of his son, then a hostage in the hands of the Romans, Augustus demanded the restoration of the standards taken from Crassus and Antony. Phraates at first refused, but the fear of a war with the Roman emperor compelled him at length to acquiesce. The ode therefore opens with a complimentary allusion to the power of Augustus, and the glory he has acquired by thus wresting the Roman standards from the hands of the Parthians. The bard then dwells for a time upon the disgraceful defeat of Crassus, after

which the noble example of Regulus is introduced, and a tacit comparison is then made during the rest of the piece between the high-toned principles of the virtuous Roman and the strict discipline of Augustus.

1–3. 1. *Cælo tonantem*, &c. "We believe from his thundering that Jove reigns in the skies."—2. *Præsens divus*, &c. Having stated the common grounds on which the belief of Jupiter's divinity is founded, namely, his thundering in the skies, the poet now proceeds, in accordance with the flattery of the age, to name Augustus as a "deity upon earth" (*præsens divus*), assigning, as a proof of this, his triumph over the nations of the farthest east and west, especially his having wrested from the Parthians, by the mere terror of his name, the standards so disgracefully lost by Crassus and Antony.—3. *Adjectis Britannis*, &c. "The Britons and the formidable Parthians being added to his sway." According to Strabo, some of the princes of Britain sent embassies and presents to Augustus, and placed a large portion of the island under his control. It was not, however, reduced to a Roman province until the time of Claudius. What Horace adds respecting the Parthians is adorned with the exaggeration of poetry. This nation was not, in fact, added by Augustus to the empire of Rome; they only surrendered, through dread of the Roman power, the standards taken from Crassus and Antony.

5–12. 5. *Milesne Crassi*, &c. "Has the soldier of Crassus lived, a degraded husband, with a barbarian spouse?" An allusion to the soldiers of Crassus made captives by the Parthians, and who, to save their lives, had intermarried with females of that nation. Hence the peculiar force of *vixit*, which is well explained by one of the scholiasts: "*uxores a victoribus acceperant, ut vitam mererentur.*" To constitute a lawful marriage among the Romans, it was required that both the contracting parties be citizens and free. There was no legitimate marriage between slaves, nor was a Roman citizen permitted to marry a slave, a barbarian, or a foreigner generally. Such a connection was called *connubium*, not *matrimonium*.—7. *Proh curia, inversique mores!* "Ah! senate of my country, and degenerate principles of the day!" The poet mourns over the want of spirit on the part of the senate, in allowing the disgraceful defeat of Crassus to remain so long unavenged, and over the stain fixed on the martial character of Rome by this connection of her captive soldiery with their barbarian conquerors. Such a view of the subject carries with it a tacit but flattering eulogium on the successful operations of Augustus.—8. *Consenuit*. Nearly thirty years had elapsed since the defeat of Crassus, B.C. 53.—9. *Sub rege Medo*. "Beneath a Parthian king."—*Marsus et Apulus*. The Marsians and Apulians, the bravest portion of the Roman armies, are here taken to denote the Roman soldiers generally. On the quantity of *Apulus*, consult note on *Ode* iv., 9, of the present book.—10. *Anciliorum*. The *ancilia* were "the sacred shields" carried round in procession by the Salii or priests of Mars.—*Et nominis et togæ*. "And of the name and attire of a Roman." The *toga* was the distinguishing part of the Roman dress, and the badge of a citizen.—11. *Æternæque Vestæ*. Alluding to the sacred fire kept constantly burning by the vestal virgins in the temple of the goddess.—12. *Incolumi Jove et urbe Roma*. "The Capitol of the Roman city being safe," *i. e.*, though the Roman power remains still superior to its foes. *Jove* is here put for *Jove Capitolino*, equivalent in fact, to *Capitolio*.

13–38. 13. *Hoc caverat*, &c. The example of Regulus is now cited, who foresaw the evil effects that would result to his country if the Roman soldier was allowed to place his hopes of safety any where but in arms. Hence the vanquished commander recommends to his countrymen not to accept the terms offered by the Carthaginians, and, by receiving back the Roman captives, establish a precedent pregnant with ruin to a future age. The soldier must either conquer or die; he must not expect that, by becoming a captive, he will have a chance of being ransomed and thus restored to his country.—14. *Dissentientis conditionibus*, &c. "Dissenting from the foul terms proposed by Carthage, and a precedent pregnant with ruin to a future age." Alluding to the terms of accommodation, of which he himself was the bearer, and which he advised his countrymen to reject. The Carthaginians wished peace and a mutual ransoming of prisoners.—17. *Si non perirent*, &c. "If the captive youth were not to perish unlamented." The common reading is *periret*, where the arsis lengthens the final syllable of *periret*.—20. *Militibus*. "From our soldiery."—23. *Portasque non clusas*, &c. "And the gates of the foe standing open, and the fields once ravaged by our soldiery now cultivated by their hands." Regulus, previous to his overthrow, had spread terror to the very gates of Carthage. But now her gates lie open in complete security —25. *Auro repensus*, &c. Strong and bitter irony. "The soldier, after being ransomed by gold, will no doubt return a braver man!"—28. *Medicata fuco*. "When once stained by the dye."—29. *Vera virtus*. "True valor." —30. *Deterioribus*. Understand *animis*. "In minds which have become degraded by cowardice."—35. *Iners*. "With a coward's spirit."—*Timuitque mortem*, &c. "And has feared death from that very quarter whence, with far more propriety, he might have obtained an exemption from servitude." He should have trusted to his arms; they would have saved him from captivity. *Vitam* is here equivalent to *salutem*. There must be no stop after *mortem*. The common text has a period after *mortem*, and reads *Hic* in place of *Hinc*, in the next line.—38. *Pacem et duello miscuit*. "He has confounded peace, too, with war." He has surrendered with his arms in his hands, and has sought peace in the heat of action from his foe by a tame submission. Observe the old form *duello* for *bello*

40–56. 40. *Probrosis altior Italiæ ruinis*. "Rendered more glorious by the disgraceful downfall of Italy."—42. *Ut capitis minor*. "As one no longer a freeman." Among the Romans, any loss of liberty or of the rights of a citizen was called *Deminutio capitis*.—45. *Donec labantes*, &c. "Until, as an adviser, he confirmed the wavering minds of the fathers by counsel never given on any previous occasion," *i. e.*, until he settled the wavering minds of the senators by becoming the author of advice before unheard. Regulus advised the Romans strenuously to prosecute the war, and leave him to his fate.—49. *Atqui sciebat*, &c. There is considerable doubt respecting the story of the sufferings of Regulus.—52. *Reditus*. The plural here beautifully marks his frequent attempts to return, and the endeavors of his relatives and friends to oppose his design. Abstract nouns are frequently used in the plural in Latin, where our own idiom does not allow of it, to denote a repetition of the same act, or the existence of the same quality in different subjects.—53. *Longa negotia*. "The tedious concerns."—55. *Venafranos in agros* Consult note on *Ode* ii., 6, 16.—56. *Lacedæmonium Tarentum*. Consult note on *Ode* ii, 6, 11.

Ode VI. Addressed to the corrupt and dissolute Romans of his age, and ascribing the national calamities which had befallen them to the anger of the gods at their abandonment of public and private virtue. To heighten the picture of present corruption, a view is taken of the simple manners which marked the earlier days of Rome.

Although no mention is made of Augustus in this piece, yet it would seem to have been written at the time when that emperor was actively engaged in restraining the tide of public and private corruption; when, as Suetonius informs us (*Vit. Aug.*, 30), he was rebuilding the sacred edifices which had either been destroyed by fire or suffered to fall to ruin; while by the Lex Julia, "De adulteriis," and the Lex Papia-Poppæa, "De maritandis ordinibus," he was striving to reform the moral condition of his people. Hence it may be conjectured that the poet wishes to celebrate, in the present ode, the civic virtues of the monarch.

1–11. 1. *Delicta majorum*, &c. "Though guiltless of them, thou shalt atone, O Roman, for the crimes of thy fathers." The crimes here alluded to have reference principally to the excesses of the civil wars. The offences of the parents are visited on their children.—3. *Ædes*. "The shrines." Equivalent here to *delubra*.—4. *Fœda nigro*, &c. The statues of the gods in the temples were apt to contract impurities from the smoke of the altars, &c. Hence the custom of annually washing them in running water or the nearest sea, a rite which, according to the poet, had been long interrupted by the neglect of the Romans.—5. *Imperas*. "Thou holdest the reins of empire."—6. *Hinc omne principium*, &c. "From them derive the commencement of every undertaking, to them ascribe its issue." In metrical reading, pronounce *principium huc*, in this line, as if written *princip-yuc*.—8. *Hesperiæ*. Put for *Italiæ*. Consult note on *Ode* i., 36, 4.—9. *Monæses et Pacori manus*. Alluding to two Parthian commanders who had proved victorious over the Romans. Monœses, more commonly known by the name of Surena, is the same that defeated Crassus. Pacorus was the son of Orodes, the Parthian monarch, and defeated Didius Saxa, the lieutenant of Marc Antony.—10. *Non auspicatos contudit impetus*. "Have crushed our inauspicious efforts."—11. *Et adjecisse prædam*, &c. "And proudly smile in having added the spoils of Romans to their military ornaments of scanty size before." By *torques* are meant, among the Roman writers, golden chains, which went round the neck, bestowed as military rewards. These, till now, had been the only ornament or prize of the Parthian soldier. The meaning is, in fact, a figurative one. The Parthians, a nation of inferior military fame before this, now exult in their victories over Romans.

13–45. 13. *Occupatam seditionibus*. "Embroiled in civil dissensions." According to the poet, the weakness consequent on disunion had almost given the capital over into the hands of its foes.—14. *Dacus et Æthiops*. An allusion to the approaching conflict between Augustus and Antony. By the term *Æthiops* are meant the Egyptians generally. As regards the Dacians, Dio Cassius (51, 22) states that they had sent ambassadors to Augustus, but, not obtaining what they wished, had thereupon inclined to the side of Antony. According to Suetonius (*Vit. Aug.*, 21), their incursions were checked by Augustus, and three of their leaders slain.—17. *Nuptias inquinavere*. "Have polluted the purity of the nuptial compact.'

Compare the account given by Heineccius of the *Lex Julia*, "*De adulte rio*," and the remarks of the same writer relative to the laws against this offence prior to the time of Augustus. (*Antiq. Rom.*, lib. 4, tit. 18, § 51, *ed. Haubold*, p. 782.) Consult, also, *Suetonius, Vit. Aug.*, 34.—20. *In patriam populumque.* The term *patriam* contains an allusion to public calamities, while *populum*, on the other hand, refers to such as are of a private nature, the loss of property, of rank, of character, &c.—21. *His parentibus.* "From parents such as these."—23. *Cecidit.* "Smote."—25. *Rusticorum militum.* The best portion of the Roman troops were obtained from the rustic tribes, as being most inured to toil.—26. *Sabellis legionibus.* The simple manners of earlier times remained longest in force among the Sabines and the tribes descended from them.—30. *Et juga demeret*, &c. Compare the Greek terms *βούλυσις* and *βουλυτός*.—32. *Agens.* "Bringing on." Restoring.—33. *Damnosa dies.* "Wasting time." *Dies* is most commonly masculine when used to denote a particular day, and feminine when it is spoken of the duration of time.

ODE VIII. Horace had invited Mæcenas to attend a festal celebration on the Calends of March. As the Matronalia took place on this same day, the poet naturally anticipates the surprise of his friend on the occasion. "Wonderest thou, Mæcenas, what I, an unmarried man, have to do with a day kept sacred by the matrons of Rome? On this very day my life was endangered by the falling of a tree, and its annual return always brings with it feelings of grateful recollection for my providential deliverance."

1–10. 1. *Martiis cælebs*, &c. "Mæcenas, skilled in the lore of either tongue, dost thou wonder what I, an unmarried man, intend to do on the Calends of March, what these flowers mean, and this censer," &c., *i. e.*, skilled in Greek and Roman antiquities, especially those relating to sacred rites.—7. *Libero.* In a previous ode (ii., 17, 27) the bard attributes his preservation to Faunus, but now Bacchus is named as the author of his deliverance. There is a peculiar propriety in this. Bacchus is not only the protector of poets, but also, in a special sense, one of the gods of the country and of gardens, since to him are ascribed the discovery and culture of the vine and of apples. (*Theocr.*, ii., 120. *Warton, ad loc. Athenæus*, iii., 23.)—*Dies festus.* Consult note on *Ode* ii., 3, 6.—10. *Corticem adstrictum*, &c. "Shall remove the cork, secured with pitch, from the jar which began to drink in the smoke in the consulship of Tullus." *Amphoræ*, the dative, is put by a Græcism for *ab amphora.* When the wine-vessels were filled, and the disturbance of the liquor had subsided, the covers or stoppers were secured with plaster, or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air. After this, the wines were mellowed by the application of smoke, which was prevented, by the ample coating of pitch or plaster on the wine-vessel, from penetrating so far as to vitiate the genuine taste of the liquor. Previously, however, to depositing the amphoræ in the wine-vault or apotheca, it was usual to put upon them a label or mark indicative of the vintages, and of the names of the consuls in authority at the time, in order that, when they were taken out, their age and growth might be easily recognized. If by the consulship of Tullus, mentioned in the text, be meant that of L. Volcatius Tullus, who had

M. Æmilius Lepidus for his colleague, A.U.C. 688, and if the present ode, as would appear from verse 17, *seqq.*, was composed A.U.C. 734, the wine offered by Horace to his friend must have been more than forty-six years old.

13–25. 13. *Sume Mæcenas*, &c. "Drink, dear Mæcenas, a hundred cups in honor of the preservation of thy friend." A cup drained to the health or in honor of any individual, was styled, in the Latin idiom, *his* cup (*ejus poculum*); hence the language of the text, *cyathos amici*. The meaning of the passage is not, as some think, "do thou drink at thy home, I being about to drink at mine;" but it is actually an invitation on the part of the bard.—*Cyathos centum*. Referring merely to a large number. —15. *Perfer in lucem*. "Prolong till daylight."—17. *Mitte civiles*, &c. "Dismiss those cares, which, as a statesman, thou feelest for the welfare of Rome." An allusion to the office of *Præfectus urbis*, which Mæcenas held during the absence of Augustus in Egypt.—18. *Daci Cotisonis agmen*. The inroads of the Dacians, under their king Cotiso, were checked by Lentulus, the lieutenant of Augustus. (*Suet., Vit. Aug.*, 21. *Flor.*, iv., 12, 18.) Compare, as regards Dacia itself, the note on *Ode* i., 35, 9.— 19. *Medus infestus sibi*. "The Parthians, turning their hostilities against themselves, are at variance in destructive conflicts." Consult note on *Ode* i., 26, 3. Orelli joins *sibi luctuosis*. Dillenburger explains the clause by *infestus sibi, sibi luctuosis*, making it an example of the construction *ἀπὸ κοινοῦ*. The construction, however, which we have adopted, is in every point of view preferable.—22. *Sera domitus catena*. "Subdued after long-protracted contest." The Cantabrians were reduced to subjection by Agrippa the same year in which this ode was composed (A.U.C. 734), after having resisted the power of the Romans, in various ways, for more than two hundred years. Consult note on *Ode* ii., 6, 2.—23. *Jam Scythæ laxo*, &c. "The Scythians now think of retiring from our frontiers, with bow unbent." By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni, whose inroads had been checked by Lentulus. Consult note on *Ode* ii., 9, 23.—25. *Negligens ne qua*, &c. "Refraining, amid social retirement, from overweening solicitude, lest the people any where feel the pressure of evil, seize with joy the gifts of the present moment, and bid adieu for a time to grave pursuits." The common text has a comma after *laboret*, and in the 26th line gives *Parce privatus nimium cavere*. The term *negligens* will then be joined in construction with *parce*, and *negligens parce* will then be equivalent to *parce* alone, "Since thou art a private person, be not too solicitous lest," &c. The epithet *privatus*, as applied by the poet to Mæcenas, is then to be explained by a reference to the Roman usage, which designated all individuals, except the emperor, as *privati*. The whole reading, however, is decidedly bad. According to the lection adopted in our text, *negligens cavere* is a Græcism for *negligens cavendi*.

Ode IX. A beautiful Amœbean ode, representing the reconciliation of two lovers. The celebrated modern scholar Scaliger regarded this ode, and the third of the fourth book, as the two most beautiful lyric productions of Horace. (*Scal., Poet.*, 6.)

2–24. 2. *Potior.* "More favored."—3. *Dabat.* "Was accustomed to throw."—4. *Persarum vigui*, &c. "I lived happier than the monarch of the Persians," *i. e.*, I was happier than the richest and most powerful of kings.—6. *Alia.* "For another."—7. *Multi nominis.* "Of distinguished fame."—8. *Ilia.* The mother of Romulus and Remus.—10. *Dulces docta modos*, &c. "Skilled in sweet measures, and mistress of the lyre."—12. *Animæ superstiti.* "Her surviving soul."—13. *Torret face mutua.* "Burns with the torch of mutual love."—14. *Thurini Ornyti.* "Of the Thurian Ornytus." Thurii was a city of Lucania, on the coast of the Sinus Tarentinus, erected by an Athenian colony, near the site of Sybaris, which had been destroyed by the forces of Crotona.—17. *Prisca Venus.* "Our old affection."—18. *Diductos.* "Us, long parted."—21. *Sidere pulchrior.* "Brighter in beauty than any star."—22. *Levior cortice.* "Lighter than cork." Alluding to his inconstant and fickle disposition.—*Improbo.* "Stormy."—24. *Tecum vivere amem*, &c. "Yet with thee I shall love to live, with thee I shall cheerfully die." Supply *tamen*, as required by *quamquam* which precedes.

Ode XI. Addressed to Lyde, an obdurate fair one. Horace invokes Mercury, the god of music and of rhetoric, to aid him in subduing her aversion.

1–22. 1. *Te magistro.* "Under thy instruction."—2. *Amphion.* Amphion, son of Jupiter and Antiope, was fabled to have built the walls of Thebes by the music of his lyre, the stones moving of themselves into their destined places. Eustathius, however, ascribes this to Amphion conjointly with his brother Zethus.—3. *Testudo.* "O shell." Consult note on *Ode* i., 10, 6.—*Resonare septem*, &c. "Skilled in sending forth sweet music with thy seven strings." *Callida resonare* by a Græcism for *callida in resonando.*—5. *Nec loquax olim*, &c. "Once, neither vocal nor gifted with the power to please, now acceptable both to the tables of the rich and the temples of the gods."—9. *Tu potes tigres*, &c. An allusion to the legend of Orpheus.—*Comites.* "As thy companions," *i. e.*, in thy train.—12. *Blandienti.* "Soothing his anger by the sweetness of thy notes."—16. *Aulæ.* "Of Pluto's hall." Orpheus descends with his lyre to the shades, for the purpose of regaining his Eurydice.—13. *Furiale caput.* "His every head, like those of the Furies."—14. *Æstuet.* "Rolls forth its hot volumes."—15. *Teter.* "Deadly," "pestilential."—*Sanies.* "Poisonous matter."—18. *Stetit urna paulum*, &c. "The vase of each stood for a moment dry," *i. e.*, the Danaïdes ceased for a moment from their toil.—22. *Et inane lymphæ*, &c. "And the vessel empty of water, from its escaping through the bottom." *Dolium* is here taken as a general term for the vessel, or receptacle, which the daughters of Danaus were condemned to fill, and the bottom of which, being perforated with numerous holes, allowed the water constantly to escape.

26–48. 26. *Nam quid potuere majus*, &c. "For, what greater crime could they commit?" Understand *scelus.*—29. *Una de multis.* Alluding to Hypermnestra, who spared her husband Lynceus.—*Face nuptiali digna.* At the ancient marriages, the bride was escorted from her father's house to that of her husband amid the light of torches.—30. *Perjurum fuit*

in parentem, &c. "Proved gloriously false to her perjured parent." The Danaïdes were bound by an oath, which their parent had imposed, to destroy their husbands on the night of their nuptials. Hypermnestra alone broke that engagement, and saved the life of Lynceus. The epither *perjurum*, as applied to Danaus, alludes to his violation of good faith toward his sons-in-law.—31. *Virgo.* Consult *Heyne, ad Apollod.*, ii., 1, 5.—*Unde.* "From a quarter whence," *i. e.*, from one from whom.—35. *Socerum et scelestas*, &c. "Escape by secret flight from thy father-in-law and my wicked sisters." *Falle* is here equivalent to the Greek λάθε.—37. *Nactæ.* "Having got into their power."—39. *Neque intra claustra tenebo.* "Nor will I keep thee here in confinement," *i. e.*, nor will I keep thee confined in this thy nuptial chamber until others come and slay thee.—43. *Me pater sævis*, &c. Hypermnestra was imprisoned by her father, but afterward, on a reconciliation taking place, was reunited to Lynceus.—47. *Memorem querelam.* "A mournful epitaph, recording the story of our fate."

ODE XII. The bard laments the unhappy fate of Neobule, whose affection for the young Hebrus had exposed her to the angry chidings of an offended relative.

1–10. 1. *Miserarum est.* "It is the part of unhappy maidens," *i. e.*, unhappy are the maidens who, &c.—*Dare ludum.* "To indulge in." Literally, "to give play to."—2. *Lavĕre.* The old stem-conjugation, and the earlier form for *lavāre.*—*Aut exanimari*, &c. "Or else to be half dead with alarm, dreading the lashes of an uncle's tongue," *i. e.*, or, in case they do indulge the tender passion, and do seek to lead a life of hilarity, to be constantly disquieted by the dread of some morose uncle who chances to be the guardian of their persons. The severity of paternal uncles was proverbial. Compare Erasmus, *Chil.*, p. 463, *ed. Steph.*, "*Ne sis patruus mihi*," and Ernesti, *Clav. Cic.*, *s. v. Patruus.*—4. *Operosæque Minervæ studium.* "And all inclination for the labors of Minerva." Literally, "all affection for the industrious Minerva."—5. *Liparei.* "Of Lipara." Lipara, now *Lipari*, the largest of the Insulæ Æoliæ, or Vulcaniæ, off the coasts of Italy and Sicily.—6. *Unctos humeros.* The ancients anointed themselves previously to their engaging in gymnastic exercises, and bathed after these were ended. The arrangement of the common text is consequently erroneous, in placing the line beginning with *Simul unctos* after *segni pede victus.*—7. *Bellerophonte.* Alluding to the fable of Bellerophon and Pegasus. In *Bellerophonte* the last syllable is lengthened from the Greek, Βελλεροφόντη.—8. *Catus jaculari.* A Græcism for *catus jaculandi.*—10. *Celer arcto latitantem*, &c. "Active in surprising the boar that lurks amid the deep thicket." *Celer excipere* for *celer in excipiendo* or *ad excipiendum.*

ODE XIII. A sacrifice is promised to the fountain of Bandusia and an immortalizing of it in verse.

1–15. 1. *O fons Bandusiæ.* The common text has *Blandusiæ*, but the true form of the name is *Bandusiæ*, as given in many MSS. Fea cites also an ecclesiastical record in its favor (*Privileg. Paschalis* II., *anni*

1103, *ap. Ughell. Ital. Sacr., tom.* 7, *col.* 30, *ed. Ven.*, 1721), in the following words: "*In Bandusino fonte apud Venusiam,*" and, a little after, "*cum aliis ecclesiis de castello Bandusii.*" From this it would appear that the true Bandusian fount was near *Venusia*, in *Apulia;* and it has been conjectured that the poet named another fountain, on his Sabine farm, and which he here addresses, after the one near Venusia, which he had known in early boyhood.—2. *Dulci digne mero*, &c. The nymph of the fountain is to be propitiated by a libation, and by garlands hung around the brink.—*Splendidior vitro.* "Clearer than glass."—3. *Donaberis.* "Thou shalt be gifted," *i. e.*, in sacrifice.—6. *Frustra.* Sc. *ætas eum Veneri et prœliis destinat.—Nam gelidos inficiet*, &c. The altars on which sacrifices were offered to fountains, were placed in their immediate vicinity, and constructed of turf.—9. *Te flagrantis atrox*, &c. "Thee the fierce season of the blazing dog-star does not affect." Literally, "knows not how to affect." Consult note on *Ode* i., 17, 7.—13. *Fies nobilium tu quoque fontium.* "Thou too shalt become one of the famous fountains." By the *nobiles fontes* are meant Castalia, Hippocrene, Dirce, Arethusa, &c. The construction *fies nobilium fontium* is imitated from the Greek.—14. *Me dicente.* "While I tell of," *i. e.*, while I celebrate in song.—15. *Loquaces lymphæ tuæ.* "Thy prattling waters."

ODE XIV. On the expected return of Augustus from his expedition against the Cantabri. The poet proclaims a festal day in honor of so joyous an event, and while the consort and the sister of Augustus, accompanied by the Roman females, are directed to go forth and meet their prince, he himself proposes to celebrate the day at his own abode with wine and festivity.

What made the return of the emperor peculiarly gratifying to the Roman people was the circumstance of his having been attacked by sickness during his absence, and confined for a time at the city of Tarraco.

1–6. 1. *Herculis ritu*, &c. "Augustus, O Romans, who so lately was said, after the manner of Hercules, to have sought for the laurel to be purchased only with the risk of death, now," &c. The conquests of Augustus over remote nations are here compared with the labors of the fabled Hercules, and as the latter, after the overthrow of Geryon, returned in triumph from Spain to Italy, so Augustus now comes from the same distant quarter victorious over his barbarian foes. The expression *morte venalem petiisse laurum* refers simply to the exposure of life in the achieving of victory. Compare the remark of Acron: "*Mortis contemtu laus victoriæ quæritur et triumphi.*"—5. *Unico gaudens mulier marito*, &c. "Let the consort who exults in a peerless husband, go forth to offer sacrifices to the just deities of heaven." The allusion is to Livia, the consort of Augustus. As regards the passage itself, two things are deserving of attention: the first is the use of *unico*, in the sense of *praestantissimo*, on which point consult *Heinsius, ad Ovid, Met.*, iii., 454; the second is the meaning we must assign to *operata*, which is here taken by a poetic idiom for *ut operetur*. On the latter subject compare *Tibullus*, ii., 1, 9, *ed. Heyne; Virgil, Georg.*, i., 335, *ed. Heyne*, and the comments of Mitscherlich and Döring on the present passage.—6. *Justis divis.* The gods are here styled "just" from their granting to Augustus the success which his

valor deserved. This, of course, is mere flattery. Augustus was never remarkable either for personal bravery or military talents.

7–28. 7. *Soror clari ducis.* Octavia, the sister of Augustus.—*Decoræ supplice vitta.* "Adorned with the suppliant fillet," *i. e.*, bearing, as becomes them, the suppliant fillet. According to the scholiast on Sophocles (*Œd. T.*, 3), petitioners among the Greeks usually carried boughs wrapped around with fillets of wool. Sometimes the hands were covered with these fillets, not only among the Greeks, but also among the Romans.—9. *Virginum.* "Of the young married females," whose husbands were returning in safety from the war. (Compare, as regards this usage of *Virgo, Ode* ii., 8, 23; *Virg., Ecl.*, vi., 47; *Ov., Her.*, i., 115.)—*Nuper.* Referring to the recent termination of the Cantabrian conflict.—10. *Vos, O pueri,* &c. "Do you, ye boys, and yet unmarried damsels, refrain from ill-omened words." *Virum* is here the genitive plural, contracted for *virorum.* Some editions read *expertæ,* and make *virum* the accusative, by which lection *puellæ jam virum expertæ* is made to refer to those but lately married.—14. *Tumultum.* The term *properly* denotes a war in Italy or an invasion by the Gauls. It is here, however, taken for any dangerous war either at home or in the vicinity of Italy.—17. *Pete unguentum et coronas.* Consult note on *Ode* i., 17, 27.—18. *Et cadum Marsi,* &c. "And a cask that remembers the Marsian war," *i. e.*, a cask containing old wine made during the period of the Marsian or Social war. This war prevailed from B.C. 91 to B.C. 88, and if the present ode was written B.C. 23, as is generally supposed, the contents of the cask must have been from sixty-five to sixty-eight years old.—19. *Spartacum si qua,* &c. "If a vessel of it has been able in any way to escape the roving Spartacus." With *qua* understand *ratione. Qua* for *aliqua,* in the nominative, violates the metre. Spartacus, a Thracian gladiator, who headed the gladiators and slaves in the Servile war, B.C. 73–71. Four consular armies were successively defeated by this daring adventurer. He was at last met and completely routed by the prætor Crassus. He "roved" from Campania to Mutina, and thence into lower Italy, until he was defeated by Crassus near Petilia in Lucania.—21. *Argutæ.* "The tuneful," *i. e.*, the sweet-singing.—22. *Myrrheum.* "Perfumed with myrrh." Some commentators erroneously refer this epithet to the dark color of the hair.—27. *Hoc.* Alluding to the conduct of the porter.—*Ferrem.* For *tulissem.*—28. *Consule Planco.* Plancus was consul with M. Æmilius Lepidus, B.C. 41, A.U.C. 712, at which period Horace was about twenty-three years of age.

Ode XVI. This piece turns on the poet's favorite topic, that happiness consists not in abundant possessions, but in a contented mind.

1–19. 1. *Inclusam Danaën.* The story of Danaë and Acrisius is well known.—*Turris aënea.* Apollodorus merely mentions a brazen chamber, constructed under ground, in which Danaë was immured (ii., 4, 1). Later writers make this a tower, and some represent Danaë as having been confined in a building of this description when about to become a mother. (*Heyne, ad Apollod., l. c.*)—3. *Tristes.* "Strict." Equivalent to *severæ.*—*Munierant.* "Would certainly have secured." Observe the peculiar force of the indicative, taking the place of the ordinary *muniis-*

sent. (*Zumpt*, § 519, *b.*)—4. *Adulteris.* For *amatoribus.* Compare Orelli: "*Etiam de iis dicitur qui virginum castitati insidiantur.*"—5. *Acrisium.* Acrisius was father of Danaë, and king of Argos in the Peloponnesus.—6. *Custodem pavidum.* Alluding to his dread of the fulfillment of the oracle.—7. *Fore enim*, &c. Understand *sciebant.*—8. *Converso in pretium.* "Changed into gold." By the term *pretium* in the sense of *aurum*, the poet hints at the true solution of the fable, the bribery of the guards.—9. *Ire amat.* "Loves to make its way." *Amat* is here equivalent to the Greek φιλεῖ, and much stronger than the Latin *solet.*—10. *Saxa.* "The strongest barriers."—11. *Auguris Argivi.* Amphiaraus is meant. Polynices bribed Eriphyle with the golden collar of Harmonia to persuade Amphiaraus her husband to accompany him in the expedition of Adrastus against Thebes, although the prophet was well aware that no one of the leaders but Adrastus would return alive. Amphiaraus was swallowed up by an opening of the earth; and, on hearing of his father's death, his son Alcmæon, in obedience to his parent's injunction, slew his mother Eriphyle. The necklace proved also the cause of destruction to Alcmæon at a later day.—12. *Ob lucrum.* "From a thirst for gold."—14. *Vir Macedo.* Philip, father of Alexander. Compare the expression of Demosthenes, Μακεδὼν ἀνήρ. How much this monarch effected by bribery is known to all.—15. *Munera navium*, &c. Horace is thought to allude here to Menodorus, or Menas, who was noted for frequently changing sides in the war between Sextus Pompeius and the triumvirs. Compare *Epode*, iv., 17.—16. *Sævos.* "Rough." Some, however, make *sævos* here equivalent to *fortes.*—17. *Crescentem sequitur*, &c. The connection in the train of ideas is this: And yet, powerful as gold is in triumphing over difficulties, and in accomplishing what, perhaps, no other human power could effect, still it must be carefully shunned by those who wish to lead a happy life, for "care ever follows after increasing riches as well as the craving desire for more extensive possessions."—19. *Late conspicuum*, &c. "To raise the far conspicuous head," *i. e.*, to seek after the splendor and honors which wealth bestows on its votaries, and to make these the source of vainglorious boasting.

22–43. 22. *Plura.* For *tanto plura.—Nil cupientium*, &c. The rich and the contented are here made to occupy two opposite encampments.—23. *Nudus.* "Naked," *i. e.*, divested of every desire for more than fortune has bestowed. Compare the explanation of Braunhard: "*Pauper, et in paupertate sua sibi placens.*"—24. *Linquere gestio.* "I take delight in abandoning."—25. *Contemtæ dominus*, &c. "More conspicuous as the possessor of a fortune contemned by the great."—30. *Segetis certa fides meæ.* "A sure reliance on my crop," *i. e.*, the certainty of a good crop.—31. *Fulgentem imperio*, &c. "Yield a pleasure unknown to him who is distinguished for his wide domains in fertile Africa." Literally, "escapes the observation of him who," &c. *Fallit* is here used for the Greek λανθάνει. As regards the expression *fertilis Africæ*, consult note on *Ode* i., 1, 10.—32. *Sorte beatior.* "Happier in lot am I." Understand *sum.* The common text places a period after *beatior*, and a comma after *fallit*, a harsh and inelegant reading, even if it be correct Latin.—33. *Calabræ*, &c. An allusion to the honey of Tarentum. Consult note on *Ode* ii., 6, 14.—34. *Nec Læstrygonia Bacchus*, &c. "Nor the wine ripens for me in a Læstrygonian jar." An allusion to the Formian wine. *Formiæ* was

regarded by the ancients as having been the abode and capital of the Læstrygones. Compare note on *Ode* i., 20, 11.—35. *Gallicis pascuis.* The pastures of Cisalpine Gaul are meant.—37. *Importuna tamen*, &c. "Yet the pinching of contracted means is far away." Consult note on *Ode* i., 12, 43.—39. *Contracto melius*, &c. "I shall extend more wisely my humble income by contracting my desires, than if I were to join the realm of Alyattes to the Mygdonian plains," *i. e.*, than if Lydia and Phrygia were mine. Alyattes was King of Lydia and father of Crœsus, who was so famed for his riches. As regards the epithet "Mygdonian" applied to Phrygia, consult note on *Ode* ii., 12, 22.—43. *Bene est.* Understand *ei.* "Happy is the man on whom the deity has bestowed with a sparing hand what is sufficient for his wants."

ODE XVII. The bard, warned by the crow of to-morrow's storm, exhorts his friend L. Ælius Lamia to devote the day, when it shall arrive, to joyous banquets.

The individual to whom this ode is addressed had signalized himself in the war with the Cantabri as one of the lieutenants of Augustus. His family claimed descent from Lamus, son of Neptune, and the most ancient monarch of the Læstrygones, a people alluded to in the preceding ode (v. 34).

1–16. 1. *Vetusto nobilis*, &c. "Nobly descended from ancient Lamus."—2. *Priores hinc Lamias denominatos.* "That thy earlier ancestors of the Lamian line were named from him." We have included all from line 2 to 6 within brackets, as savoring strongly of interpolation, from its awkward position. It is thrown entirely out by Sanadon.—3. *Et nepotum*, &c. "And since the whole race of their descendants, mentioned in recording annals, derive their origin from him as the founder of their house." The *Fasti* were public registers or chronicles, under the care of the Pontifex Maximus and his college, in which were marked, from year to year, what days were *fasti* and what *nefasti.* In the Fasti were also recorded the names of the magistrates, particularly of the consuls, an account of the triumphs that were celebrated, &c. Hence the splendor of the Lamian line in being often mentioned in the annals of Rome.—6. *Formiarum.* Consult note on *Ode* iii., 16, 34.—7. *Et innantem*, &c. "And the Liris, where it flows into the sea through the territory of Minturnæ." The poet wishes to convey the idea that Lamus ruled, not only over Formiæ, but also over the Minturnian territory. In expressing this, allusion is made to the nymph Marica, who had a grove and temple near Minturnæ, and the words *Maricæ litora* are used as a designation for the region around the city itself. Minturnæ was a place of great antiquity, on the banks of the Liris, and only three or four miles from its mouth. The country around abounded with marshes. The nymph Marica was fabled by some to have been the mother of Latinus, and by others thought to have been Circe.—9. *Late tyrannus.* "A monarch of extensive sway." *Tyrannus* is used here in the earlier sense of the Greek τύραννος.—12. *Aquæ augur cornix.* Compare *Ovid, Am.*, ii., 6, 34: "*Pluviæ graculus augur aquæ.*"—13. *Annosa.* Hesiod (*Fragm.*, 50) assigns to the crow, for the duration of its existence, nine ages of men.—*Dum potis.* "While you can," *i. e.*, while the weather will allow you, and the wood is still

dry. Supply *es.*—14. *Cras genium mero*, &c. "On the morrow, thou shalt honor thy genius with wine." According to the popular belief of antiquity, every individual had a genius (*δαίμων*), or tutelary spirit, which was supposed to take care of the person during the whole of life.—16. *Operum solutis.* "Released from their labors." A Græcism for *ab opere solutis.*

Ode XVIII. The poet invokes the presence of Faunus, and seeks to propitiate the favor of the god toward his fields and flocks. He then describes the rustic hilarity of the day, made sacred, at the commencement of winter, to this rural divinity. Faunus had two festivals (*Faunalia*): one on the Nones (5th) of December, after all the produce of the year had been stored away, and when the god was invoked to protect it, and to give health and fecundity to the flocks and herds; and another in the beginning of the spring, when the same deity was propitiated by sacrifices, that he might preserve and foster the grain committed to the earth. This second celebration took place on the Ides (13th) of February.

1–15. 1. *Fauno.* Consult note on *Ode* i., 17, 2.—2. *Lenis incedas.* "Mayest thou move benignant."—*Abeasque parvis*, &c. "And mayest thou depart propitious to the little nurslings of my farm," *i. e.*, lambs, kids, calves, &c. The poet invokes the favor of the god on these, as being more exposed to the casualties of disease.—5. *Pleno anno.* "At the close of every year." Literally, "when the year is full."—7. *Vetus ara.* On which sacrifices have been made to Faunus for many a year. A pleasing memorial of the piety of the bard.—10. *Nonæ Decembres.* Consult Introductory Remarks.—11. *Festus in pratis*, &c. "The village, celebrating thy festal day, enjoys a respite from toil in the grassy meads, along with the idle ox."—13. *Inter audaces*, &c. Alluding to the security enjoyed by the flocks, under the protecting care of the god.—14. *Spargit agrestes*, &c. As in Italy the trees do not shed their leaves until December, the poet converts this into a species of natural phenomenon in honor of Faunus, as if the trees, touched by his divinity, poured down their leaves to cover his path. It was customary among the ancients to scatter leaves and flowers on the ground in honor of distinguished personages. Compare *Virgil, Eclog.*, v., 40: "*Spargite humum foliis.*"—15. *Gaudet invisam*, &c. An allusion to the rustic dances which always formed part of the celebration.

Ode XIX. A party of friends, among whom was Horace, intended to celebrate, by a feast of contribution (*ἔρανος*), the recent appointment of Murena to the office of augur. Telephus, one of the number, was conspicuous for his literary labors, and had been for some time occupied in composing a history of Greece. At a meeting of these friends, held, as a matter of course, in order to make arrangements for the approaching banquet, it may be supposed that Telephus, wholly engrossed with his pursuits, had introduced some topic of an historical nature, much to the annoyance of the bard. The latter, therefore, breaks out, as it were, with an exhortation to his companion to abandon matters so foreign to the subject under discussion, and attend to things of more immediate importance.

Presently, fancying himself already in the midst of the feast, he issues his edicts as symposiarch, and regulates the number of cups to be drunk in honor of the Moon, of Night, and of the augur Murena. Then, as if impatient of delay, he bids the music begin, and orders the roses to be scattered. The ode terminates with a gay allusion to Telephus.

1–1. 1. *Inacho.* Consult note on *Ode* ii., 3, 21.—2. *Codrus.* The last of the Athenian kings, who sacrificed his life when the Dorians invaded Attica. If we believe the received chronology, Inachus founded the kingdom of Argos about 1856 B.C., and Codrus was slain about 1070 B.C. The interval, therefore, will be 786 years.—3. *Genus Æaci.* The Æacidæ, or descendants of Æacus, were Peleus, Telamon, Achilles, Teucer, Ajax, &c. —5. *Chium cadum.* "A cask of Chian wine." The Chian is described by some ancient writers as a thick, luscious wine, and that which grew on the craggy heights of Ariusium, extending three hundred stadia along the coast, is extolled by Strabo as the best of the Greek wines.—6. *Mercemur.* "We may buy."—*Quis aquam temperet ignibus.* Alluding to the hot drinks so customary among the Romans. Orelli, Braunhard, Dillenburger, and others, make the allusion to be to the preparing of warm baths, the party being a pic-nic one, and one individual furnishing the wine, another house-room and warm baths before supper. The arrangement, however, of *quis aquam temperet ignibus* before *quo præbente domum*, and not after this clause, seems to militate against this mode of explaining.—7. *Quota.* Supply *hora.*—8. *Pelignis caream frigoribus.* "I may free myself from Pelignian colds," *i. e.*, may fence myself against the cold, as piercing as that felt in the country of the Peligni. The territory of the Peligni was small and mountainous, and was separated from that of the Marsi, on the west, by the Apennines. It was noted for the coldness of its climate.—9. *Da lunæ propere novæ*, &c. "Boy, give me quickly a cup in honor of the new moon." Understand *poculum*, and consult note on *Ode* iii., 8, 13.—10. *Auguris Murenæ.* This was the brother of Terentia, the wife of Mæcenas.—11. *Tribus aut novem*, &c. "Let our goblets be mixed with three or with nine cups, according to the temperaments of those who drink." In order to understand this passage, we must bear in mind that the *poculum* was the goblet out of which each guest drank, while the *cyathus* was a small measure used for diluting the wine with water, or for mixing the two in certain proportions. Twelve of these *cyathi* went to the *sextarius.* Horace, as symposiarch, or master of the feast, issues his edict, which is well expressed by the imperative form *miscentor*, and prescribes the proportions in which the wine and water are to be mixed on the present occasion. For the hard drinkers, therefore, among whom he classes the poets, of the twelve *cyathi* that compose the *sextarius*, nine will be of wine and three of water; while for the more temperate, for those who are friends to the Graces, the proportion, on the contrary, will be nine *cyathi* of water to three of wine In the numbers here given there is more or less allusion to the mystic notions of the day, as both three and nine were held sacred.

13–27. 13. *Musas impares.* "The Muses, uneven in number."—14. *Attonitus vates.* "The enraptured bard."—18. *Berecyntiæ.* Consult note on *Ode* i., 30, 5. The Berecyntian or Phrygian flute was of a crooked form, whence it is sometimes called *cornu.*—21. *Parcentes dexteras.*

"Sparing hands," *i. e.*, not liberal with the wine, flowers, perfumes, &c —24. *Vicina.* "Our fair young neighbor."—*Non habilis.* "Ill suited." *i. e.*, in point of years.—25. *Spissa te nitidum coma*, &c. The connection is as follows: The old and morose Lycus fails, as may well be expected, in securing the affections of her to whom he is united. But thee, Telephus, in the bloom of manhood, thy Rhode loves, because her years are matched with thine.—26. *Puro.* "Bright."—27. *Tempestiva.* "Of nubile years."

ODE XXI. M. Valerius Messala Corvinus having promised to sup with the poet, the latter, full of joy at the expected meeting, addresses an amphora of old wine, which is to honor the occasion with its contents. To the praise of this choice liquor succeed encomiums on wine in general. The ode is thought to have been written A.U.C. 723, B.C. 31, when Corvinus was in his first consulship.

1–11. 1. *O nata mecum*, &c. "O jar, whose contents were brought into existence with me during the consulship of Manlius." *Nata*, though joined in grammatical construction with *testa*, is to be construed as an epithet for the contents of the vessel. Manlius Torquatus was consul A.U.C. 689, B.C. 65, and Messala entered on his first consulate A.U.C. 723; the wine, therefore, of which Horace speaks, must have been thirty-four years old.—4. *Seu facilem, pia, somnum.* "Or, with kindly feelings, gentle sleep." The epithet *pia* must not be taken in immediate construction with *testa*.—5. *Quocunque nomine.* Equivalent to *in quemcunque finem*, "for whatever end."—6. *Moveri digna bono die.* "Worthy of being moved on a festal day," *i. e.*, of being moved from thy place on a day like this, devoted to festivity.—7. *Descende.* The wine is to come down from the *horreum*, or ἀποθήκη. Consult note on *Ode* iii., 28, 7.—8. *Languidiora.* "Mellowed by age."—9. *Quanquam Socraticis madet sermonibus.* "Though he is well-steeped in lore of the Socratic school," *i. e.*, has drunk deep of the streams of philosophy. The term *madet* contains a figurative allusion to the subject of the ode.—10. *Sermonibus.* The method of instruction pursued by Socrates assumed the form of familiar conversation. The expression *Socraticis sermonibus*, however, refers more particularly to the tenets of the Academy, that school having been founded by Plato, one of the pupils of Socrates.—*Horridus.* "Sternly."—11. *Narratur et prisci Catonis*, &c. "Even the austere old Cato is related to have often warmed under the influence of wine." As regards the idiomatic expression *Catonis virtus*, consult note on *Ode* i., 3, 36. The reference is to the elder Cato, not to Cato of Utica, and the poet speaks merely of the enlivening effects of a cheerful glass, of which old Cato is said to have been fond.

13–23. 13. *Tu lene tormentum*, &c. "Thou frequently appliest gentle violence to a rugged temper," *i. e.*, thou canst subdue, by thy gentle violence, dispositions cast in the most rugged mould.—14. *Sapientium.* "Of the guarded and prudent."—15. *Jocoso Lyæo.* "By the aid of sportive Bacchus."—18. *Et addis cornua pauperi.* "And addest confidence to him of humble means." *Pauper* implies a want, not of the necessaries, but of the comforts of life. The expression *cornua addis* is one of a pro-

verbial character, the horn being symbolical of confidence and power. Consult note on *Ode* ii., 19, 29.—19. *Post te.* "After tasting of thee."—20. *Apices.* "Tiaras." A particular allusion to the costume of Parthia and the East.—*Militum.* "Of foes in hostile array."—21. *Læta.* "Propitious."—22. *Segnes nodum solvere.* "Slow to loosen the bond of union." A Græcism for *segnes ad solvendum nodum.* The mention of the Graces alludes here to the propriety and decorum that are to prevail throughout the banquet.—23. *Vivæque lucernæ.* "And the living lights."—*Producent.* "Shall prolong." The expression *te producent* is equivalent, in fact, to *convivium producent.*

Ode XXIII. The bard addresses Phidyle, a resident in the country, whom the humble nature of her offerings to the gods had filled with deep solicitude. He bids her be of good cheer, assuring her that the value of every sacrifice depends on the feelings by which it is dictated, and that one of the simplest and lowliest kind, if offered by a sincere and pious heart, is more acceptable to heaven than the most costly oblations.

1–20. 1. *Supinas manus.* "Thy suppliant hands." Literally, "thy hands with the palms turned upward." This was the ordinary gesture of those who offered up prayers to the celestial deities.—2. *Nascente luna.* "At the new moon," *i. e.*, at the beginning of every month. The allusion is to the old mode of computing by lunar months.—3. *Placaris.* The final syllable of this tense is common: here it is long. (Consult *Anthon's Lat. Pros.*, p. 94, *note.*)—*Et horna fruge.* "And with a portion of this year's produce."—5. *Africum.* Consult note on *Ode* i., 1, 15. Some commentators make the wind here mentioned identical with the modern *Sirocco.*—6. *Sterilem robiginem.* "The blasting mildew."—7. *Dulces alumni.* "The sweet nurslings of my farm." Compare *Ode* iii., 18, 3.—8. *Pomifero grave tempus anno.* "The sickly season in the fruit-yielding period of the year," *i. e.*, in the autumn. As regards the poetic usage by which *annus* is frequently taken in the sense of a part, not of the whole year, compare *Virgil, Eclog.*, iii., 57; *Hor., Epod.*, ii., 39; *Statius, Sylv.*, i., 3, 8, &c.—9. *Nam quæ nivali*, &c. The construction is as follows: *Nam victima, diis devota, quæ pascitur nivali Algido, inter quercus et ilices, aut crescit in Albanis herbis, tinget cervice secures pontificum.* The idea involved from the 9th to the 16th verse is this: The more costly victims shall fall for the public welfare; thou hast need of but few and simple offerings to propitiate for thee the favor of the gods.—*Algido.* Consult note on *Ode* i., 21, 6.—11. *Albanis in herbis.* "Amid Alban pastures." Alluding to the pastures around Mons Albanus and the ancient site of Alba Longa.—13. *Cervice.* "With the blood that streams from its wounded neck."—*Te nihil attinet*, &c. "It is unnecessary for thee, if thou crown thy little Lares with rosemary and the brittle myrtle, to seek to propitiate their favor with the abundant slaughter of victims." The Lares stood in the atrium or hall of the dwelling. On festivals they were crowned with garlands, and sacrifices were offered to them. Consult note on *Ode* i., 7, 11.—16. *Fragili.* The epithet *fragilis* here means, in fact, "whose little stalks are easily broken."—17. *Immunis.* "Without a gift." Equivalent to *liber a munere*, the reference being to one who needs no gift to offer since his life and conduct are unstained by guilt. Hence arises the

more general meaning of "*innocent.*" (*Orelli, ad loc.*)—18. *Non sumtuosa blandior hostia*, &c. "Not rendered more acceptable by a costly sacrifice, it is wont to appease," &c., *i. e.*, it appeases the gods as effectually as if a costly sacrifice were offered.—20. *Farre pio et saliente mica.* "With the pious cake and the crackling salt." Alluding to the salted cake (*mola salsa*), composed of bran or meal mixed with salt, which was sprinkled on the head of the victim.

ODE XXIV. The bard inveighs bitterly against the luxury and licentiousness of the age, and against the unprincipled cupidity by which they were constantly accompanied. A contrast is drawn between the pure and simple manners of barbarian nations and the unbridled corruption of his countrymen, and Augustus is implored to save the empire by interposing a barrier to the inundation of vice.

1–15. 1. *Intactis opulentior*, &c. The construction is as follows. "*Licet, opulentior intactis thesauris Arabum et divitis Indiæ, occupes omne Tyrrhenum et Apulicum mare tuis cæmentis*, tamen *si dira Necessitas figit*, &c. "Though, wealthier than the yet unrifled treasures of the Arabians and of rich India, thou coverest with thy structures all the Tuscan and Apulian Seas, still, if cruel Destiny once fixes her spikes of adamant in thy towering pinnacles, thou wilt not free thy breast from fear, thou wilt not extricate thy life from the snares of death." The epithet *intactus*, applied to the treasures of the East, refers to their being as yet free from the grasp of Roman power.—3. *Cæmentis.* The term *cæmenta* literally means "stones for filling up." Here, however, it refers to the structures reared on these artificial foundations.—4. *Tyrrhenum omne*, &c. The Tyrrhenian denotes the lower, the Apulian the upper or Adriatic Sea.—6. *Summis verticibus.* We have given here the explanation of Orelli, which seems the most reasonable: "*Dum homo ille locuples assidue moles jacit, ædesque exstruit, necopinato supervenit* Εἱμαρμένη (Ἀνάγκη), *clavosque suos, quibus nihil resistere potest, in ædium culmine figit, domino veluti acclamans: Hucusque nec ultra: adest jam tibi terminus fatalis!*" Bentley, however, takes *verticibus* to denote the heads of spikes, so that *summis verticibus* will mean, according to him, "up to the very head," and the idea intended to be conveyed by the poet will be "sic clavos figit necessitas summis verticibus, ut nulla vi evelli possint."—9. *Campestres melius Scythæ*, &c. "A happier life lead the Scythians, that roam along the plains, whose wagons drag, according to the custom of the race, their wandering abodes." An allusion to the Scythian mode of living in wagons, along the steppes (*campi*) of Tartary.—10. *Rite.* "According to the custom of the race." Compare the explanation of Döring: "*ut fert eorum mos et vitæ ratio.*"—11. *Rigidi Getæ.* "The hardy Getæ." The Getæ originally occupied the tract of country which had the Danube to the north, the range of Hæmus to the south, the Euxine to the east, and the Crobyzian Thracians to the west. It was within these limits that Herodotus knew them. Afterward, however, being dislodged, probably by the Macedonian arms, they crossed the Danube, and pursued their Nomadic mode of life in the steppes between the Danube and the Tyras, or *Dniester.*—12. *Immetata jugera.* "Unmeasured acres," *i. e.*, unmarked by boundaries. Alluding to the land being in common. The term *im-*

metata is what the grammarians term a *ἅπαξ λεγόμενον*, since it occurs only in this passage of Horace.—*Liberas fruges et Cererem.* "A harvest free to all." *Cererem* is here merely explanatory of *fruges*.—14. *Nec cultura placet*, &c. "Nor does a culture longer than an annual one please them." Alluding to their annual change of abode. Compare Cæsar's account of the Germans, *B. G.*, vi., 22.—15. *Defunctumque laboribus*, &c. "And a successor, upon equal terms, relieves him who has ended his labors of a year."

17–40. 17. *Illic matre carentibus*, &c. "There the wife, a stranger to guilt, treats kindly the children of a previous marriage, deprived of a mother's care," *i. e.*, is kind to her motherless step-children.—19. *Dotata conjux.* "The dowered spouse."—20. *Nitido adultero.* "The gaudy adulterer."—21. *Dos est magna parentium*, &c. A noble sentence, but requiring, in order to be clearly understood, a translation bordering upon paraphrase. "With them, a rich dowry consists in the virtue instilled by parental instruction, and in chastity, shrinking from the addresses of another, while it firmly adheres to the marriage compact, as well as in the conviction that to violate this compact is an offence against the laws of heaven, or that the punishment due to its commission is instant death."—27. *Pater Urbium subscribi statuis.* "To be inscribed on the pedestals of statues as the Father of his country." An allusion to Augustus, and to the title of *Pater Patriæ* conferred on him by the public voice.—28. *Indomitam licentiam.* "Our hitherto ungovernable licentiousness."—30. *Clarus postgenitis.* "Illustrious for this to after ages."—*Quatenus.* "Since."—31. *Virtutem incolumem.* "Merit, while it remains with us," *i. e.*, illustrious men, while alive.—32. *Invidi.* Compare the remark of the scholiast, "*Vere enim per invidiam fit, ut boni viri, cum amissi sint, desiderentur.*"—34. *Culpa.* "Crime."—35. *Sine moribus.* "Without public morals to enforce them."—36. *Si neque fervidis*, &c. An allusion to the torrid zone. Consult note on *Ode* i., 22, 22.—38. *Nec Boreæ finitimum latus.* "Nor the region bordering on the North."—40. *Horrida callidi*, &c. "If the skillful mariners triumph over the stormy seas? If narrow circumstances, now esteemed a great disgrace, bid us," &c.

45–58. 45. *Vel nos in Capitolium*, &c. The idea intended to be conveyed is this: If we sincerely repent of the luxury and vice that have tarnished the Roman name, if we desire another and a better state of things, let us either carry our superfluous wealth to the Capitol and consecrate it to the gods, or let us cast it as a thing accursed into the nearest sea. The words *in Capitolium* are thought by some to contain a flattering allusion to a remarkable act on the part of Augustus, in dedicating a large amount of treasure to the Capitoline Jove, exceeding 16,000 pounds' weight of gold, besides pearls and precious stones. (*Suet., Aug.*, 30.)—46. *Faventium.* "Of our applauding fellow-citizens."—47. *In mare proximum.* Things accursed were wont to be thrown into the sea, or the nearest running water.—49. *Materiem.* "The germs."—51. *Eradenda.* "Are to be eradicated."—52. *Teneræ nimis.* "Enervated by indulgence."—54. *Nescit equo, rudis*, &c. "The free-born youth, trained up in ignorance of manly accomplishments, knows not how to retain his seat on the steed, and fears to hunt." Among the Romans, those who were born of parents that had always been free were styled *ingenui*.—57. *Græco trochо.* The

trochus (τρόχος) was a circle of brass or iron, set round with rings, and with which young men and boys used to amuse themselves. It was borrowed from the Greeks, and resembled the modern hoop.—58. *Seu malis.* "Or, if thou prefer."—*Vetita legibus alea.* All games of chance were forbidden among the Romans except at the celebration of the Saturnalia. These laws, however, were not strictly observed.

59–62. 59. *Perjura patris fides.* "His perjured and faithless parent."—60. *Consortem socium, et hospitem.* "His partner and guest-customer." *Consortem socium* is equivalent to *sortis socium, sors* being the capital which each brings in. By *hospitem* is meant a guest, and, at the same time, customer.—61. *Indignoque pecuniam,* &c. "And hastens to amass wealth for an heir unworthy of enjoying it."—62. *Scilicet improbæ crescunt divitiæ,* &c. "Riches, dishonestly acquired, increase, it is true, yet something or other is ever wanting to what seems an imperfect fortune in the eyes of its possessor."

Ode XXV. A beautiful dithyrambic ode in honor of Augustus. The bard, full of poetic enthusiasm, fancies himself borne along amid woods and wilds, to celebrate, in some distant cave, the praises of the monarch. Then, like another Bacchanalian, he awakes from the trance-like feelings into which he had been thrown, and gazes with wonder upon the scenes that lie before him. An invocation to Bacchus succeeds, and allusion is again made to the strains in which the praises of Augustus are to be poured forth to the world.

1–19. 1. *Tui plenum.* "Full of thee," *i. e.*, of thy inspiration.—*Quæ nemora.* Supply the preposition from the clause which follows.—3. *Velox mente nova.* "Moving swiftly under the influence of an altered mind." *Nova* refers to the change wrought by the inspiration of the god. *Quibus antris,* &c. The construction is as follows: "*In quibus antris audiar meditans inserere,* &c.—5. *Meditans inserere.* "Essaying to enroll." *Meditans* refers to exercise and practice, on the part of the bard, before a full and perfect effort is publicly made.—6. *Consilio Jovis.* Alluding to the twelve *Dii Consentes* or *Majores.*—7. *Dicam insigne,* &c. "I will send forth a lofty strain, new, as yet unuttered by other lips." The pleonastic turn of expression in "*recens, adhuc indictum ore alio,*" accords with the wild and irregular nature of the whole piece.—8. *Non secus in jugis,* &c. "So the Bacchanal, awaking from sleep, stands lost in stupid astonishment on the mountain tops, beholding in the distance the Hebrus, and Thrace white with snow, and Rhodope traversed by barbarian foot." The poet, recovering from the strong influence of the god, and surveying with alarm the arduous nature of the theme to which he has dared to approach, compares himself to the Bacchant, whom the stern power of the deity that she serves has driven onward, in blind career, through many a strange and distant region. Awakening from the deep slumber into which exhausted nature had at length been compelled to sink, she finds herself, when returning recollection comes to her aid, on the remote mountain tops, far from her native scenes, and gazes in silent wonder on the prospect before her: the dark Hebrus, the snow-clad fields of Thrace, and the chain of Rhodope rearing its summits to the skies. Few passages can be

cited from any ancient or modern writer containing more of the true spirit of poetry.—10. *Hebrum.* The modern name of the Hebrus is the *Maritza.* —12. *Rhodopen.* Rhodope, now *Despoto-Dagh,* a Thracian chain, lying along the northeastern borders of Macedonia.—*Ut mihi devio,* &c. "How it delights me, as I wander far from the haunts of men."—13. *Vacuum nemus.* "The lonely grove."—14. *O Naiadum potens,* &c. "O god of the Naiads and of the Bacchantes, powerful enough to tear up," &c.—19. *O Lenæe.* "O god of the wine-press." The epithet *Lenæus* comes from the Greek Ληναῖος, which is itself a derivative from ληνός, "a wine-press." Mitscherlich well explains the concluding idea of this ode, which lies couched under the figurative language employed by the bard: "Ad argumentum carminis; si postrema transferas, erit: *Projectissimæ quidem audaciæ est, Augustum celebrare; sed alea jacta esto.*"

ODE XXVII. Addressed to Galatea, whom the poet seeks to dissuade from the voyage which she intended to make during the stormy season of the year. The train of ideas is as follows: "I will not seek to deter thee from the journey on which thou art about to enter, by recounting evil omens; I will rather pray to the gods that no danger may come nigh thee, and that thou mayest set out under the most favorable auspices. Yet, Galatea, though the auguries forbid not thy departure, think, I entreat, of the many perils which at this particular season are brooding over the deep. Beware lest the mild aspect of the deceitful skies lead thee astray, and lest, like Europa, thou become the victim of thy own impru dence." The poet then dwells upon the story of Europa, and with this the ode terminates.

1–15. 1. *Impios parræ,* &c. "May the ill-omened cry of the noisy screech-owl accompany the wicked on their way." The leading idea in the first three stanzas is as follows: Let evil omens accompany the wicked alone, and may those that attend the departure of her for whose safety I am solicitous, be favorable and happy ones.—2. *Agro Lanuvino.* Lanuvium was situate to the right of the Appian Way, on a hill commanding an extensive prospect toward Antium and the sea. As the Appian Way was the direct route to the port of Brundisium, the animal mentioned in the text would cross the path of those who travelled in that direction.—5. *Rumpat et serpens,* &c. "Let a serpent also interrupt the journey just begun, if, darting like an arrow athwart the way, it has terrified the horses." *Mannus* means properly a small horse or nag, and is thought to be a term of Gallic origin. The reference is here to draught horses, or those harnessed to the chariot.—7. *Ego cui timebo,* &c. The construction is as follows: *Providus auspex, suscitabo prece illi, cui ego timebo, oscinem corvum ab ortu solis, antequam avis divina imminentum imbrium repetat stantes paludes.* "A provident augur, I will call forth by prayer, on account of her for whose safety I feel anxious, the croaking raven from the eastern heavens, before the bird that presages approaching rains shall revisit the standing pools." Among the Romans, birds that gave omens by their notes were called *Oscines,* and those from whose flight auguries were drawn received the appellation of *Præpetes.* Hence *oscinem* means here, more literally, "giving omens by its cry." The cry of the raven, when heard from the east, was deemed favorable.—10. *Imbrium divina*

avis imminentum. The crow is here meant.—13. *Sis licet felix*. "Mayest thou be happy." The train of ideas is as follows: I oppose not thy wishes, Galatea. *It is permitted* thee, as far as depends on me, or on the omens which I am taking, *to be happy* wherever it may please thee to dwell.—15. *Lævus picus*. "A wood-pecker on the left." When the Romans made omens on the left unlucky, as in the present instance, they spoke in accordance with the Grecian custom. The Grecian augurs, when they made observations, kept their faces toward the north; hence they had the east or lucky quarter of the heavens on their right hand, and the west on their left. On the contrary, the Romans, making observations with their faces to the south, had the east upon their left hand, and the west upon their right. Both *sinister* and *lævus*, therefore, have, when we speak *Romano more*, the meaning of lucky, fortunate, &c., and the opposite import when we speak *Græco more*.

17–39. 17. *Quanto trepidet tumultu*, &c. "With what a loud and stormy noise the setting Orion hastens to his rest," *i. e.*, what tempests are preparing to burst forth, now that Orion sets. Consult note on *Ode* i., 28, 21.—19. *Novi*. Alluding to his own personal experience. He knows the dangers of the Adriatic because he has seen them.—*Et quid albus peccet Iapyx*. "And how deceitful the serene Iapyx is." As regards the epithet *albus*, compare *Ode* i., 7, 15; and, with regard to the term *Iapyx*, consult note on *Ode* i., 3, 4.—21. *Cæcos motus*. "The dark commotions."—24. *Verbere*. "Beneath the lashing of the surge." Understand *fluctuum*.—25. *Sic*. "With the same rashness."—*Europe*. The Greek form for *Europa*.—26. *At scatentem belluis*, &c. "But, though bold before, she now grew pale at the deep teeming with monsters, and at the fraud and danger that every where met the view." The term *fraudes*, in this passage, denotes properly danger resulting to an individual from fraud and artifice on the part of another, a meaning which we have endeavored to express.—28. *Palluit*. This verb here obtains a transitive force, because an action is implied, though not described in it.—*Audax*. Alluding to her rashness, at the outset, in trusting herself to the back of the bull.—30. *Debitæ Nymphis*. "Due to the nymphs," in fulfillment of a vow.—31 *Nocte sublustri*. "Amid the feebly-illumined night." The stars alone appearing in the heavens.—33. *Centum potentem urbibus*. Compare Homer, *Il.*, ii., 649: Κρήτην ἑκατόμπολιν.—34. *Pater, O relictum*, &c. "Father! O title abandoned by thy daughter, and filial affection, triumphed over by frantic folly!" *Nomen* is in apposition with *pater*, and *filiæ* is the dative for the ablative. (*Orelli, ad loc.*)—38. *Vigilans*. "In my waking senses."—39. *An vitio carentem*, &c. "Or, does some delusive image, which a dream, escaping from the ivory gate, brings with it, mock me, still free from the stain of guilt?" In the Odyssey (xix., 562, *seqq.*), mention is made of two gates through which dreams issue, the one of horn, the other of ivory: the visions of the night that pass through the former are true; through the latter, false. To this poetic imagery Horace here alludes.

47–75. 47. *Modo*. "But a moment ago."—48. *Monstri*. A mere expression of resentment, and not referring, as some commentators have supposed, to the circumstance of Jove's having been concealed under the form of the animal, since Europa could not as yet be at all aware of this.

—49. *Impudens liqui*, &c. "Shamelessly have I abandoned a father's roof; shamelessly do I delay the death that I deserve."—54. *Teneræ prædæ.* The dative, by a Græcism, for the ablative.—*Succus.* "The tide of life."—55. *Speciosa.* "While still in the bloom of early years," and hence a more inviting prey. So *nuda* in the 52d line.—57. *Vilis Europe.* She fancies she hears her father upbraiding her, and the address of the angry parent is continued to the word *pellex* in the 66th line.—*Pater urget absens.* A pleasing oxymoron. The father of Europa appears as if present to her disordered mind, though in reality far away, and angrily urges her to atone for her dishonor by a voluntary and immediate death. "Thy father, though far away, angrily urging thee, seems to exclaim." The student will mark the zeugma in *urget*, which is here equivalent to *acriter insistens clamat.*—59. *Zona bene te secuta.* "With the girdle that has luckily accompanied thee."—61. *Acuta leto.* "Sharp with death,' *i. e.*, on whose sharp projections death may easily be found.—62. *Te pro cellæ crede veloci.* "Consign thyself to the rapid blast," *i. e.*, plunge headlong down.—67. *Remisso arcu.* As indicative of having accomplished his object.—69. *Ubi lusit satis.* "When she had sufficiently indulged her mirth."—70. *Irarum calidæque rixæ.* The genitive, by a Græcism, for the ablative.—71. *Quum tibi invisus*, &c. Venus here alludes to the intended appearance of Jove in his proper form.—73. *Uxor invicti Jovis*, &c. "Thou knowest not, it seems, that thou art the bride of resistless Jove." The nominative, with the infinitive, by a Græcism, the reference being to the same person that forms the subject of the verb.—75. *Sectus orbis.* "A division of the globe." Literally, "the globe being divided."

ODE XXVIII. The poet, intending to celebrate the Neptunalia, or festival of Neptune, bids Lyde bring the choice Cæcuban and join him in song. The female to whom the piece is addressed is thought to have been the same with the one mentioned in the eleventh ode of this book, and it is supposed, by most commentators, that the entertainment took place under her roof. We are inclined, however, to adopt the opinion, that the day was celebrated in the poet's abode, and that Lyde was now the superintendent of his household.

1–16. 1. *Festo die Neptuni.* The Neptunalia, or festival ot Neptune, took place on the fifth day before the Kalends of August (28th July).—2. *Reconditum.* "Stored far away in the wine-room." Alluding to old wine laid up in the farther part of the crypt. Compare *Ode* ii., 3, 8.—3. *Lyde strenua.* "My active Lyde." Some commentators, by a change of punctuation, refer *strenua*, in an adverbial sense, to *prome.*—4. *Munitæque adhibe*, &c. "And do violence to thy guarded wisdom," *i. e.*, bid farewell, for this once, to moderation in wine. The poet, by a pleasing figure, bids her storm the camp of sobriety, and drive away its accustomed defenders.—5. *Inclinare sentis*, &c. "Thou seest that the noontide is inclining toward the west," *i. e.*, that the day begins to decline.—7. *Parcis deripere horreo*, &c. "Dost thou delay to hurry down from the wine-room the lingering amphora of the consul Bibulus?" *i. e.*, which contains wine made, as the mark declares, in the consulship of Bibulus (A.U.C. 695, B.C. 59). The wine, therefore, would be, according to Orelli, about thirty-five years old. The epithet *cessantem* beautifully expresses the impatience

of the poet himself.—The lighter wines, or such as lasted only from one vintage to another, were kept in cellars; but the stronger and more durable kinds were transferred to another apartment, which the Greeks called *ἀποθήκη*, or *πιθών*, and the poet, on the present occasion, *horreum*. With the Romans it was generally placed above the *fumarium*, or drying-kiln, in order that the vessels might be exposed to such a degree of smoke as was calculated to bring the wines to an early maturity.—9. *Invicem*. "In alternate strain." The poet is to chant the praises of Neptune, and Lyde those of the Nereids.—10. *Virides*. Alluding to the color of the sea.—12. *Cynthiæ*. Diana. An epithet derived from Mount Cynthus in Delos, her native island.—13. *Summo carmine*, &c. "At the conclusion of the strain, we will sing together of the goddess who," &c. The allusion is to Venus.—*Gnidon*. Consult note on *Ode* i., 30, 1.—14. *Fulgentes Cycladas*. "The Cyclades, conspicuous from afar." Consult note on *Ode* i., 14, 20.—*Paphon*. Consult note on *Ode* i., 30, 1.—15. *Junctis oloribus*. "With her yoked swans." In her car drawn by swans.—16. *Dicetur merita*, &c. "Night, too, shall be celebrated, in a hymn due to her praise." The term *nænia* is beautifully selected here, though much of its peculiar meaning is lost in a translation. As the *nænia*, or funeral dirge, marked the close of existence, so here the expression is applied to the hymn that ends the banquet, and whose low and plaintive numbers invite to repose.

ODE XXIX. One of the most beautiful lyric productions of all antiquity. The bard invites his patron to spend a few days beneath his humble roof, far from splendor and affluence, and from the noise and confusion of a crowded capital. He bids him dismiss, for a season, that anxiety for the public welfare in which he was but too prone to indulge, and tells him to enjoy the blessings of the present hour, and leave the events of the future to the wisdom of the gods. That man, according to the poet, is alone truly happy, who can say, as each evening closes around him, that he has enjoyed in a becoming manner the good things which the day has bestowed; nor can even Jove himself deprive him of this satisfaction. The surest aid against the mutability of fortune is conscious integrity, and he who possesses this need not tremble at the tempest that dissipates the wealth of the trader.

1–19. 1. *Tyrrhena regum progenies*. "Descendant of Etrurian rulers." Consult note on *Ode* i., 1, 1.—*Tibi*. "In reserve for thee."—2. *Non ante verso*. "Never as yet turned to be emptied of any part of its contents," *i. e.*, as yet unbroached. The allusion is to the simplest mode practiced among the Romans for drawing off the contents of a wine-vessel, by inclining it to one side, and thus pouring out the liquor.—4. *Balanus*. "Perfume." The name *balanus*, or *myrobalanum*, was given by the ancients to a species of nut, from which a valuable unguent or perfume was extracted.—5. *Eripe te moræ*. "Snatch thyself from delay," *i. e.*, from every thing in the city that may seek to detain thee there—from all the engrossing cares of public life.—6. *Ut semper-udum*. We have followed here the very neat emendation of Hardinge, which has received the commendations of many eminent English scholars. The common text has *ne semper udum*, which involves an absurdity. How could Mæcenas, at Rome, contemplate Tibur, which was twelve or sixteen miles off?—*Tibur*.

Consult note on *Ode* i., 7, 13.—*Æsulæ declive solum.* "The sloping soil of Æsula." This town is supposed to have stood in the vicinity of Tibur, and from the language of the poet must have been situate on the slope of a hill.—8. *Telegoni juga parricidæ.* Alluding to the ridge of hills on which Tusculum was situated. This city is said to have been founded by Telegonus, son of Ulysses and Circe, who came hither after having killed his father without knowing him.—9. *Fastidiosam.* "Productive only of disgust." The poet entreats his patron to leave for a season that "abundance," which, *when uninterrupted,* is productive only of disgust.—10. *Molem propinquam,* &c. Alluding to the magnificent villa of Mæcenas, on the Esquiline Hill, to which a tower adjoined remarkable for its height.—11. *Beatæ Romæ.* "Of opulent Rome."—13. *Vices.* "Change."—14. *Parvo sub lare.* "Beneath the humble roof."—15. *Sine aulæis et ostro.* "Without hangings, and without the purple covering of the couch." Literally, "without hangings and purple." The *aulæa,* or hangings, were suspended from the cielings and side-walls of the banqueting rooms.—16. *Sollicitam explicuere frontem.* "Are wont to smooth the anxious brow," *i. e.,* to remove or *unfold* the wrinkles of care. *Explicuere* has here the force of an aorist, and is equivalent to *explicare solent.*—17. *Clarus Andromedæ pater.* Cepheus; the name of a constellation near the tail of the Little Bear. It rose on the 9th of July, and is here taken by the poet to mark the arrival of the summer heats.—*Occultum ostendit ignem.* Equivalent to *oritur.*—18. *Procyon.* A constellation rising just before the dog-star. Hence its name Προκύων (πρό, *ante,* and κύων, *canis*), and its Latin appellation of *antecanis.*—19. *Stella vesani Leonis.* A star on the breast of Leo, rising on the 24th of July. The sun enters into Leo on the 20th of the same month.

22–64. 22. *Horridi dumeta Silvani.* "The thickets of the rough Silvanus." The epithet *horridus* refers to his crown of reeds and the rough pine-branch which he carries in his hands. This deity had the care of groves and fields.—24. *Ripa taciturna.* A beautiful allusion to the stillness of the atmosphere.—25. *Tu civitatem quis deceat status,* &c. "Thou, in the mean time, art anxiously considering what condition of affairs may be most advantageous to the state." Alluding to his office of *Præfectus Urbis.*—27. *Seres.* The name by which the inhabitants of China were known to the Romans.—*Regnata Bactra Cyro.* "Bactra, ruled over by an Eastern king." Bactra, the capital of Bactriana, is here put for the whole Parthian empire.—28. *Tanaisque discors.* "And the Tanais, whose banks are the seat of discord." Alluding to the dissensions among the Parthians. Consult note on *Ode* iii., 8, 19.—29. *Prudens futuri,* &c. "A wise deity shrouds in gloomy night the events of the future, and smiles if a mortal is solicitous beyond the law of his being."—32. *Quod adest memento,* &c. "Remember to make a proper use of the present hour."—33. *Cetera.* "The future." Referring to those things that are not under our control, but are subject to the caprice of fortune or the power of destiny. The mingled good and evil which the future has in store, and the vicissitudes of life generally, are compared to the course of a stream, at one time troubled, at another calm and tranquil.—41. *Ille potens sui,* &c. "That man will live master of himself."—42. *In diem.* "Each day."—43. *Vixi.* "I have lived," *i. e.,* I have enjoyed, as they should be enjoyed, the blessings of existence.—44. *Occupato.* A zeugma operates

in this verb: in the first clause it has the meaning of "to shroud," in the second "to illumine."—46. *Quodcunque retro est.* "Whatever is gone by."—47. *Diffinget infectumque reddet.* "Will he change and undo."—49. *Sævo læta negotio*, &c. "Exulting in her cruel employment, and persisting in playing her haughty game."—53. *Manentem.* "While she remains."—54. *Resigno quæ dedit.* "I resign what she once bestowed." *Resigno* is here used in the sense of *rescribo*, and the latter is a term borrowed from the Roman law. When an individual borrowed a sum of money, the amount received and the borrower's name were written in the banker's books; and when the money was repaid, another entry was made. Hence *scribere nummos*, "to borrow;" *rescribere*, "to pay back."—*Mea virtute me involvo.* The wise man wraps himself up in the mantle of his own integrity, and bids defiance to the storms and changes of fortune.—57. *Non est meum.* "It is not for me." It is no employment of mine.—59. *Et votis pacisci.* "And to strive to bargain by my vows."—62. *Tum.* "At such a time as this."—64. *Aura geminusque Pollux.* "A favoring breeze, and the twin-brothers Castor and Pollux." Consult note on *Ode* i., 3, 2.

ODE XXX. The poet's presage of immortality. It is generally supposed that Horace intended this as a concluding piece for his odes, and with this opinion the account given by Suetonius appears to harmonize, since we are informed by this writer, in his life of the poet, that the fourth book of odes was added, after a long interval of time, to the first three books, by order of Augustus.

1–16. 1. *Exegi monimentum*, &c. "I have reared a memorial of myself more enduring than brass." Compare the beautiful lines of Ovid, at the conclusion of the Metamorphoses: "*Jamque opus exegi quod nec Jovis ira, nec ignes*," &c.—2. *Regalique situ*, &c. "And loftier than the regal structure of the pyramids."—3. *Imber edax.* "The corroding shower."—4. *Innumerabilis annorum series*, &c. "The countless series of years, and the flight of ages."—7. *Libitinam.* Libitina, at Rome, was worshipped as the goddess that presided over funerals. When Horace says that he will escape Libitina, he means the oblivion of the grave. Libitina and Venus were regarded as one and the same deity, so that we have here, as elsewhere, a union of the power that creates with that which destroys.—*Usque recens.* "Ever fresh," *i. e.*, ever blooming with the fresh graces of youth.—8. *Dum Capitolium*, &c. On the ides of every month, according to Varro, solemn sacrifices were offered up in the Capitol. Hence the meaning of the poet is, that so long as this shall be done, so long will his fame continue. To a Roman the Capitol seemed destined for eternity.—10. *Dicar.* To be joined in construction with *princeps deduxisse.* "I shall be celebrated as the first that brought down," &c.—*Aufidus.* A very rapid stream in Apulia, now the *Ofanto*.—11. *Et qua pauper aquæ*, &c. "And where Daunus, scantily supplied with water, ruled over a rustic population." The allusion is still to Apulia (the epithet being merely transferred from the country to the early monarch of the same), and the expression *pauper aquæ* refers to the summer heats of that country. Consult note on *Ode* i., 22, 13.—12. *Regnavit populorum.* An imitation of the Greek idiom, ἦρξε λαῶν.—*Ex humili potens.* "I, be-

come powerful from a lowly degree." Alluding to the humble origin and subsequent advancement of the bard.—13. *Æolium carmen.* A general allusion to the lyric poets of Greece, but containing, at the same time, a more particular reference to Alcæus and Sappho, both writers in the Æolic dialect.—14. *Deduxisse.* A figure borrowed from the leading down of streams to irrigate the adjacent fields. The stream of lyric verse is drawn down by Horace from the heights of Grecian poesy to irrigate and refresh the humbler literature of Rome.—15. *Delphica lauro.* "With the Delphic bay," *i. e.*, with the bay of Apollo.—16. *Voiens.* "Propitiously."

BOOK IV.

Ode II. The Sygambri, Usipetes, and Tenctheri, who dwelt beyond the Rhine, having made frequent inroads into the Roman territory, Augustus proceeded against them, and, by the mere terror of his name, compelled them to sue for peace. (*Dio Cassius*, 54, 20, vol. i., p. 750, *ed. Reimar.*) Horace is therefore requested by Iulus Antonius, the same year in which this event took place (A.U.C. 738), to celebrate in Pindaric strain the successful expedition of the emperor and his expected return to the capital. The poet, however, declines the task, and alleges want of talent as an excuse; but the very language in which this plea is conveyed shows how well qualified he was to execute the undertaking from which he shrinks.

Iulus Antonius was the younger son of Marc Antony and Fulvia, and was brought up by his stepmother Octavia at Rome, and after his father's death (B.C. 30) received great marks of favor from Augustus, through Octavia's influence. Augustus married him to Marcella, the daughter of Octavia by her first husband C. Marcellus, conferred upon him the prætorship in B.C. 13, and the consulship in B.C. 10. In consequence, however, of his adulterous intercourse with Julia, the daughter of Augustus, he was condemned to death by the emperor in B.C. 2, but seems to have anticipated his execution by a voluntary death. He was also accused of aiming at the empire.

1–11. 1. *Æmulari.* "To rival."—2. *Iule.* To be pronounced as a dissyllable, *yu-le.* Consult Remarks on Sapphic Verse, p. lxviii.—*Ceratis ope Dædalea.* "Secured with wax by Dædalean art." An allusion to the well-known fable of Dædalus and Icarus.—3. *Vitreo daturus*, &c. "Destined to give a name to the sparkling deep." *Vitreo* is here rendered by some "azure," but incorrectly; the idea is borrowed from the sparkling of glass.—5. *Monte.* "From some mountain."—6. *Notas ripas.* "Its accustomed banks."—7. *Fervet immensusque*, &c. "Pindar foams, and rolls on unconfined with a mighty depth of expression." (*Osborne, ad loc.*) The epithet *immensus* refers to the rich exuberance, and *profundo ore* to the sublimity of the bard.—9 *Donandus.* "Deserving of being gifted."—10. *Seu per audaces*, &c. Horace here proceeds to enumerate the several departments of lyric verse, in all of which Pindar stands pre-eminent. These are, 1. *Dithyrambics*; 2. *Pæans*, or hymns and encomiastic effusions; 3. *Epinicia* (*ἐπινίκια*), or songs of victory, composed in honor of the conquerors at the public games; 4. *Epicedia* (*ἐπικήδεια*), or funeral songs. Time has made fearful ravages in these celebrated productions: all that remain to us, with the exception of a few fragments, are forty-five of the *ἐπινίκια ἄσματα.*—10. *Nova verba.* "Strange forms of expression," *i. e.*, new and daring forms of style. Compare the explanation of Mitscherlich: "*Compositione, junctura, significatu denique innovata, cum novo orationis habitu atque structura,*" and also that of Döring: "*Nova sententiarum lumina, novæ effictas grandisonorum verborum formulas.*" Horace alludes to the peculiar licence enjoyed by dithyrambic poets, and

more especially by Pindar, of forming novel compounds, introducing novel arrangements in the structure of their sentences, and of attaching to terms a boldness of meaning that almost amounts to a change of signification. Hence the epithet "*daring*" (*audaces*) applied to this species of poetry. Dithyrambics were originally odes in praise of Bacchus, and their very character shows their Oriental origin.—11. *Numeris lege solutis.* "In unshackled numbers." Alluding to the privilege enjoyed by dithyrambic poets, of passing rapidly and at pleasure from one measure to another.

13–32. 13. *Seu deos, regesve,* &c. Alluding to the Pæans. The *reges, deorum sanguinem,* are the heroes of earlier times; and the reference to the centaurs and the chimæra calls up the recollection of Theseus, Pirithous, and Bellerophon.—17. *Sive quos Elea,* &c. Alluding to the Epinicia.—*Elea palma.* "The Elean palm," *i. e.*, the palm won at the Olympic games, on the banks of the Alpheus, in Elis. Consult note on *Ode* i., 1, 3.—18. *Cœlestes.* "Elevated, in feeling, to the skies."—*Equumve.* Not only the conquerors at the games, but their horses also, were celebrated in song and honored with statues.—19. *Centum potiore signis.* "Superior to a hundred statues." Alluding to one of his lyric effusions. —*Flebili.* "Weeping." Taken in an active sense. The allusion is now to the *Epicedia,* or funeral dirges.—*Juvenemve.* Strict Latinity requires that the enclitic be joined to the first word of a clause, unless that be a monosyllabic preposition. The present is the only instance in which Horace deviates from the rule.—22. *Et vires animumque,* &c. "And extols his strength, and courage, and unblemished morals to the stars, and rescues him from the oblivion of the grave." Literally, "envies dark Orcus the possession of him."—25. *Multa Dircæum.* "A swelling gale raises on high the Dircæan swan." An allusion to the strong poetic flight of Pindar, who, as a native of Thebes in Bœotia, is here styled "Dircæan," from the fountain of Dirce situate near that city, and celebrated in the legend of Cadmus.—27. *Ego apis Matinæ,* &c. "I, after the nature and habit of a Matinian bee." Consult note on *Ode* i., 28, 3.—29. *Per laborem plurimum.* "With assiduous toil."—31. *Tiburis.* Alluding to his villa at Tibur.—32. *Fingo.* The metaphor is well kept up by this verb, which has peculiar reference to the labors of the bee.

33–59. 33. *Majore poeta plectro.* "Thou, Antonius, a poet of loftier strain." Antonius distinguished himself by an epic poem in twelve books, entitled *Diomedeis.*—34. *Quandoque.* For *quandocunque.*—35. *Per sacrum clivum.* "Along the sacred ascent." Alluding to the *Via Sacra,* the street leading up to the Capitol, and by which triumphal processions were conducted to that temple.—36. *Fronde.* Alluding to the laurel crown worn by commanders when they triumphed.—*Sygambros.* The Sygambri inhabited at first the southern side of the Lupia or *Lippe.* They were afterward, during this same reign, removed by the Romans into Gaul, and had lands assigned them along the Rhine. Horace here alludes to them before this change of settlement took place.—39. *In aurum priscum.* "To their early gold," *i. e.*, to the happiness of the Golden Age.—43. *Forumque litibus orbum.* "And the forum free from litigation." The courts of justice were closed at Rome not merely in cases of public mourning, but also of public rejoicing. This cessation of business was called *Justitium.*—45. *Tum.* Alluding to the expected

triumphal entry of Augustus. No triumph, however, took place, as the emperor avoided one by coming privately into the city.—*Meæ vocis bonæ pars accedet.* "A large portion of my voice shall join the general cry."—46. *O sol pulcher.* "O glorious day."—49. *Tuque dum procedis*, &c. "And while thou art moving along in the train of the victor, we will often raise the shout of triumph; the whole state will raise the shout of triumph." The address is to Antonius, who will form part of the triumphal procession, while the poet will mingle in with, and help to swell the acclamations of the crowd. With *civitas omnis* understand *dicet.*—53. *Te.* Understand *solvent*, "shall free thee from thy vow." Alluding to the fulfillment of vows offered up for the safe return of Augustus.—55. *Largis herbis.* "Amid abundant pastures."—56. *In mea vota.* "For the fulfillment of my vows."—57. *Curvatos ignes.* "The bending fires of the moon when she brings back her third rising," *i. e.*, the crescent of the moon when she is three days old. The comparison is between the crescent and the horns of the young animal.—59. *Qua notam duxit*, &c. "Snow-white to the view where it bears a mark; as to the rest of its body, of a dun color." The animal is of a dun color, and bears a conspicuous snow-white mark, probably on his forehead.—*Niveus videri.* A Græcism, the infinitive for the latter supine.

Ode III. The bard addresses Melpomene, as the patroness of lyric verse. To her he ascribes his poetic inspiration, to her the honours which he enjoys among his countrymen; and to her he now pays the debt of gratitude in this beautiful ode.

1–24. 1. *Quem tu, Melpomene*, &c. "Him on whom thou, Melpomene, mayest have looked with a favoring eye, at the hour of his nativity."—3. *Labor Isthmius.* "The Isthmian contest." The Isthmian, celebrated at the Isthmus of Corinth, in honor of Neptune, are here put for any games.—4. *Clarabit pugilem.* "Shall render illustrious as a pugilist."—5. *Curru Achaico.* "In a Grecian chariot." An allusion to victory in the chariot-race. The whole of lower Greece was at this time called *Achaia* by the Romans, so that the allusion here is to the Grecian games in general.—6. *Res bellica.* "Some warlike exploit."—*Deliis foliis.* "With the Delian leaves," *i. e.*, with the bay, which was sacred to Apollo, whose natal place was the Isle of Delos.—8. *Quod regum tumidas*, &c. "For having crushed the haughty threats of kings."—10. *Præfluunt.* For *præterfluunt.* "Flow by." The common text has *perfluunt*, "flow through." The reference is to the waters of the Anio. Consult, as regards Tibur and the Anio, the note on *Ode* i., 7, 13.—12. *Fingent Æolio*, &c. The idea meant to be conveyed is this, that the beautiful scenery around Tibur, and the peaceful leisure there enjoyed, will enable the poet to cultivate his lyric powers with so much success as, under the favoring influence of the Muse, to elicit the admiration both of the present and coming age. As regards the expression *Æolio carmine*, consult note on *Ode* iii., 30, 13.—13. *Romæ, principis urbium*, &c. "The offspring of Rome, queen of cities." By the "offspring of Rome" are meant the Romans themselves.—17 *O testudinis aureæ*, &c. "O Muse, that rulest the sweet melody of the golden shell." Consult notes on *Odes* iii., 4, 40, and i., 10, 6.—20. *Cycni sonum.* "The melody of the dying swan." Consult

note on *Ode* i., 6, 2.—22. *Quod monstror.* "That I am pointed out."—23. *Romanæ fidicen lyræ.* "As the minstrel of the Roman lyre."—24. *Quod spiro.* "That I feel poetic inspiration."

ODE IV. The Ræti and Vindelici having made frequent inroads into the Roman territory, Augustus resolved to inflict a signal chastisement on these barbarous tribes. For this purpose, Drusus Nero, then only twenty-three years of age, a son of Tiberius Nero and Livia, and a step-son consequently of the emperor, was sent against them with an army. The expedition proved eminently successful. The young prince, in the very first battle, defeated the Ræti at the Tridentine Alps, and afterward, in conjunction with his brother Tiberius, whom Augustus had added to the war, met with the same good fortune against the Vindelici, united with the remnant of the Ræti and with others of their allies. (Compare *Dio Cassius*, liv., 22; *Vell. Paterc.*, ii., 95.) Horace, being ordered by Augustus (*Sueton., Vit. Horat.*) to celebrate these two victories in song, composed the present ode in honor of Drusus, and the fourteenth of this same book in praise of Tiberius. The piece we are now considering consists of three divisions. In the first, the valor of Drusus is the theme, and he is compared by the poet to a young eagle and lion. In the second, Augustus is extolled for his paternal care of the two princes, and for the correct culture bestowed upon them. In the third, the praises of the Claudian line are sung, and mention is made of C. Claudius Nero, the conqueror of Hasdrubal, after the victory achieved by whom, over the brother of Hannibal, Fortune again smiled propitious on the arms of Rome.

1–21. 1. *Qualem ministrum*, &c. The order of construction is as follows: *Qualem olim juventas et patrius vigor propulit nido inscium laborum alitem ministrum fulminis, cui Jupiter, rex deorum, permisit regnum in vagas aves, expertus* (eum) *fidelem in flavo Ganymede, vernique venti, nimbis jam remotis, docuere paventem insolitos nisus; mox vividus impetus*, &c., (talem) *Vindelici videre Drusum gerentem bella sub Rætis Alpibus.* "As at first, the fire of youth and hereditary vigor have impelled from the nest, still ignorant of toils, the bird, the thunder-bearer, to whom Jove, the king of gods, has assigned dominion over the wandering fowls of the air, having found him faithful in the case of the golden-haired Ganymede, and the winds of spring, the storms of winter being now removed, have taught him, still timorous, unusual darings; presently a fierce impulse, &c., such did the Vindelici behold Drusus waging war at the foot of the Rætian Alps."—*Alitem.* Alluding to the eagle. The ancients believed that this bird was never injured by lightning, and they therefore made it the thunder-bearer of Jove.—*Vernique.* The eagle hatches her eggs toward the end of April.—12. *Amor dapis atque pugnæ.* "A desire for food and fight."—14. *Fulvæ matris ab ubere*, &c. "A lion just weaned from the dug of its tawny dam."—16. *Dente novo peritura.* "Doomed to perish by its early fang."—17. *Rætis Alpibus.* The Rætian Alps extended from the *St. Gothard*, whose numerous peaks bore the name of Adula, to Mount *Brenner* in the *Tyrol*.—18. *Vindelici.* The country of the Vindelici extended from the Lacus Brigantinus (Lake of *Constance*) to the Danube, while the lower part of the Œnus, or *Inn*, separated it from Noricum.—*Quibus mos unde deductus*, &c. "To whom from what

source the custom he derived, which, through every age, arms their right hands against the foe with an Amazonian battle-axe, I have omitted to inquire." The awkward and prosaic turn of the whole clause, from *quibus* to *omnia*, has very justly caused it to be suspected as an interpolation: we have therefore placed the whole within brackets.—20. *Amazonia securi*. The Amazonian battle-axe was a double one, and, besides its edges, it had a sharp projection, like a spike, on the top.—21. *Obarmet*. The verb *obarmo* means "to arm against another."

24–33. 24. *Consiliis juvenis revictæ*. "Subdued, in their turn, by the skillful operations of a youthful warrior." Consult Introductory Remarks. 25. *Sensere, quid mens*, &c. "Felt what a mind, what a disposition, duly nurtured beneath an auspicious roof—what the paternal affection of Augustus toward the young Neros could effect." The Vindelici at first *beheld* Drusus waging war on the Ræti, now they themselves were destined to *feel* the prowess both of Drusus and Tiberius, and to experience the force of those talents which had been so happily nurtured beneath the roof of Augustus.—29. *Fortes creantur fortibus*. The epithet *fortis* appears to be used here in allusion to the meaning of the term *Nero*, which was of Sabine origin, and signified "courage," "firmness of soul."—30. *Patrum virtus*. "The spirit of their sires."—33. *Doctrina sed vim*, &c. The poet, after conceding to the young Neros the possession of hereditary virtues and abilities, insists upon the necessity of proper culture to guide those powers into the path of usefulness, and hence the fostering care of Augustus is made indirectly the theme of praise. The whole stanza may be translated as follows: "But it is education that improves the powers implanted in us by nature, and it is good culture that strengthens the heart: whenever moral principles are wanting, vices degrade the fair endowments of nature." It is evident from this passage that Horace was familiar with the true notion of education, as a moral training directed to the formation of character, and not merely the communication of knowledge. (*Osborne, ad loc.*)

37–64. 37. *Quid debeas, O Roma, Neronibus*, &c. We now enter on the third division of the poem, the praise of the Claudian line, and the poet carries us back to the days of the second Punic war, and to the victory achieved by C. Claudius Nero over the brother of Hannibal.—38. *Metaurum flumen*. The term *Metaurum* is here taken as an adjective. The Metaurus, now *Metro*, a river of Umbria, emptying into the Adriatic, was rendered memorable by the victory gained over Hasdrubal by the consuls C. Claudius Nero and M. Livius Salinator. The chief merit of the victory was due to Claudius Nero, for his bold and decisive movement in marching to join Livius. Had the intended junction taken place between Hasdrubal and his brother Hannibal, the consequences would have been most disastrous for Rome.—39. *Pulcher ille dies*. "That glorious day." *Pulcher* may also be joined in construction with *Latio*, "rising fair on Latium." According to the first mode of interpretation, however, *Latio* is an ablative, *tenebris fugatis Latio*, "when darkness was dispelled from Latium."—41. *Adorea*. Used here in the sense of *victoria*. It properly means a distribution of corn to an army, after gaining a victory.—42. *Dirus per urbes*, &c. "From the time that the dire son of Afric sped his way through the Italian cities, as the flame does through the pines, or the

southeast wind over the Sicilian waters." By *dirus Afer* Hannibal is meant.—45. *Laboribus.* Equivalent here to *prœliis.*—47. *Tumultu.* Consult note on *Ode* iii., 14, 14.—48. *Deos habuere rectos.* "Had their gods again erect." Alluding to a general renewing of sacred rites, which had been interrupted by the disasters of war.—50. *Cervi.* "Like stags."—51. *Quos opimus fallere,* &c. "Whom to elude by flight is a glorious triumph." The expression *fallere et effugere* may be compared with the Greek idiom *λαθόντας φεύγειν,* of which it is probably an imitation.—53. *Quæ cremato fortis,* &c. "Which bravely bore from Ilium, reduced to ashes."—57. *Tonsa.* "Shorn of its branches."—58. *Nigræ feraci frondis,* &c. "On Algidus, abounding with thick foliage." Consult note on *Ode* i., 21, 6.—62. *Vinci dolentem.* "Apprehensive of being overcome."—63. *Colchi.* Alluding to the dragon that guarded the golden fleece.—64. *Echioniæve Thebæ.* "Or Echionian Thebes." Echion was one of the number of those that sprung from the teeth of the dragon when sown by Cadmus, and one of the five that survived the conflict. Having aided Cadmus in building Thebes, he received from that prince his daughter Agaue.

65–74. 65. *Pulchrior evenit.* "It comes forth more glorious than before." Orelli adopts *exiet,* given by Meinecke from Valart, as more in accordance with the futures *proruet* and *geret,* which follow. But there is no good classical authority for such a form. We meet with it only in Tertullian (*adv. Jud.,* 13), and so *redies* in Apuleius (*Met.,* p. 419). In Tibullus (i., 4, 27) we must change *transiet* to *transiit.*—66. *Integrum.* "Hitherto firm in strength."—68. *Conjugibus loquenda.* "To be made a theme of lamentation by widowed wives." Literally, "to be talked of by wives." Some prefer *conjugibus* as a dative. The meaning will then be, "to be related by the victors to their wives," *i. e.,* after they have returned from the war.—70. *Occidit, occidit,* &c. "Fallen, fallen is all our hope."—73. *Nil Claudiæ non perficient manus.* "There is nothing now which the prowess of the Claudian line will not effect," *i. e.,* Rome may now hope for every thing from the prowess of the Claudii. We can not but admire the singular felicity that marks the concluding stanza of this beautiful ode. The future glories of the Claudian house are predicted by the bitterest enemy of Rome, and our attention is thus recalled to the young Neros, and the martial exploits which had already distinguished their career.—74. *Quas et benigno numine,* &c. "Since Jove defends them by his benign protection, and sagacity and prudence conduct them safely through the dangers of war."

ODE V. Addressed to Augustus, long absent from his capital, and invoking his return.

1–24. 1. *Divis orte bonis.* "Sprung from propitious deities." Alluding to the divine origin of the Julian line, for Augustus had been adopted by Julius Cæsar, and this latter traced his descent from Venus through Iulus and Æneas.—2. *Abes jam nimium diu.* "Already too long art thou absent from us." Augustus remained absent from his capital for the space of nearly three years, being occupied with settling the affairs of Gaul (from A.U.C. 738 to 741).—5. *Lucem redde tuæ,* &c. "Auspicious prince, restore

the light of thy presence to thy country."—8. *Et soles melius nitent* "And the beams of the sun shine forth with purer splendor."—10. *Carpathii maris.* Consult note on *Ode* i., 35, 8.—11. *Cunctantem spatio*, &c. "Delaying longer than the annual period of his stay."—12. *Vocat.* "Invokes the return of."—15. *Desideriis icte fidelibus.* "Pierced with faithful regrets."—17. *Etenim.* Equivalent to καὶ γάρ. "And no wonder she does so, for," &c.—*Tuta.* The common text has *rura*, for which we have given *tuta*, the ingenious emendation of Bothe, thus avoiding the awkwardness of having *rura* in two consecutive lines. The blessings of peace, here described, are all the fruits of the rule of Augustus; and hence, in translating, we may insert after *etenim* the words "by thy guardian care."—18. *Almaque Faustitas.* "And the benign favor of heaven," *i. e.*, benignant prosperity.—19. *Volitant.* "Pass swiftly," *i. e.*, are impeded in their progress by no fear of an enemy.—20. *Culpari metuit fides.* "Good faith shrinks from the imputation of blame."—21. *Nullis polluitur*, &c. Alluding to the *Lex Julia* "*de Adulterio*," passed by Augustus, and his other regulations against the immorality and licentiousness which had been the order of the day.—22. *Mos et lex maculosum*, &c. "Purer morals and the penalties of the law have brought foul guilt to subjection." Augustus was invested by the senate repeatedly for five years with the office and title of *Magister morum.*—23. *Simili prole.* "For an offspring like the father."—24. *Culpam Pœna premit comes.* "Punishment presses upon guilt as its constant companion."

25–38. 25. *Quis Parthum paveat*, &c. The idea intended to be conveyed is this: The valor and power of Augustus have triumphed over the Parthians, the Scythians, the Germans, and the Cantabri; what have we, therefore, now to dread? As regards the Parthians, consult notes on *Ode* i., 26, 3, and iii., 5, 3.—*Gelidum Scythen.* "The Scythian, the tenant of the North." By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni. Their inroads had been checked by Lentulus, the lieutenant of Augustus.—26. *Quis, Germania quos horrida*, &c. "Who, the broods that horrid Germany brings forth." The epithet *horrida* has reference, in fact, to the wild and savage appearance, as well of the country as of its inhabitants.—29. *Condit quisque diem*, &c. "Each one closes the day on his own hills." Under the auspicious reign of Augustus, all is peace; no war calls off the vine-dresser from his vineyard, or the husbandman from his fields.—30. *Viduas ad arbores.* "To the widowed trees." The elms have been widowed by the destruction of the vineyards in the civil wars.—31. *Et alteris te mensis*, &c. "And at the second table invokes thee as a god." The *cœna* of the Romans usually consisted of two parts, the *mensa prima*, or first course, composed of different kinds of meat, and the *mensa secunda* or *altera*, second course, consisting of fruits and sweetmeats. The wine was set down on the table with the dessert, and, before they began drinking, libations were poured out to the gods. This, by a decree of the senate, was done, also, in honor of Augustus, after the battle of Actium.—33. *Prosequitur.* "He worships."—34. *Et Laribus tuum*, &c. "And blends thy protecting divinity with that of the Lares, as grateful Greece does those of Castor and the mighty Hercules." Under the name *Castoris*, the Dioscuri, Castor and Pollux, are meant. The *Lares* here alluded to are the *Lares Publici*, or *Dii Patrii*, supposed by some to be identical with

the Penates.—37. *Longas O utinam*, &c. "Auspicious prince, mayest thou afford long festal days to Italy," *i. e.*, long mayest thou rule over us. —38. *Dicimus integro*, &c. "For this we pray, in sober mood, at early dawn, while the day is still entire; for this we pray, moistened with the juice of the grape, when the sun is sunk beneath the ocean." *Integer dies* is a day of which no part has as yet been used.

Ode VI. The poet, being ordered by Augustus to prepare a hymn for the approaching Secular celebration, composes the present ode as a sort of prelude, and entreats Apollo that his powers may prove adequate to the task enjoined upon him.

1–23. 1. *Magnæ vindicem linguæ* "The avenger of an arrogant tongue." Alluding to the boastful pretensions of Niobe, in relation to her offspring.—2. *Tityosque raptor.* Compare *Ode* ii., 14, 8.—3. *Sensit.* "Felt to be." Supply *esse.*—*Trojæ prope victor altæ.* Alluding to his having slain Hector, the main support of Troy.—4. *Phthius Achilles.* The son of Thetis, according to Homer (*Il.*, xxii., 359), was to fall by the hands of Paris and Phœbus. Virgil, however, makes him to have been slain by Paris. (*Æn.*, vi., 56, *seqq.*)—5. *Cæteris major, tibi miles impar.* "A warrior superior to the rest of the Greeks, but an unequal match for thee." —7. *Mordaci ferro.* "By the biting steel," *i. e.*, the sharp-cutting axe.— 10. *Impulsa.* "Overthrown."—11. *Posuitque.* "And reclined."—13. *Ille non, inclusus*, &c. The poet means that, if Achilles had lived, the Greeks would not have been reduced to the dishonorable necessity of employing the stratagem of the wooden horse, but would have taken the city in open fight.—*Equo Minervæ sacra mentito.* "In the horse that belied the worship of Minerva," *i. e.*, which was falsely pretended to have been an offering to the goddess.—14. *Male feriatos.* "Giving loose to festivity in an evil hour."—16. *Falleret.* For *fefellisset.* So, in the 18th verse, *ureret* for *ussisset.*—17. *Palam gravis.* "Openly terrible."—18. *Nescios fari infantes.* An imitation of the Greek form, *νήπια τέκνα.*—21. *Flexus.* "Swayed." Bent from his purpose.—22. *Vocibus.* "Entreaties."—*Adnuisset.* "Granted."—23. *Potiore ductos alite.* "Reared under more favorable auspices."

25–39. 25. *Doctor Argivæ &c.* "God of the lyre, instructor of the Grecian Muse." *Thaliæ* is here equivalent to *Musæ lyricæ*, and Apollo is invoked as the deity who taught the Greeks to excel in lyric numbers, or, in other words, was the *χοροδιδάσκαλος* Μουσῶν.—26. *Xantho.* Alluding to the Lycian, not the Trojan Xanthus. This stream, though the largest in Lycia, was yet of inconsiderable size. On its banks stood a city of the same name, the greatest in the whole country. About sixty stadia eastward from the mouth of the Xanthus was the city of Patara, famed for its oracle of Apollo.—27. *Dauniæ defende decus Camœnæ.* "Defend the honor of the Roman Muse," *i. e.*, grant that in the Sæcular hymn, which Augustus bids me compose, I may support the honor of the Roman lyre. As regards *Dauniæ*, put here for *Italæ*, i. e., *Romanæ*, consult the notes on *Ode* ii., 1, 34, and i., 22, 13.—28 *Levis Agyieu.* "O youthful Apollo." The appellation *Agyieus* is of Greek origin (Ἀγυιεύς), and, if the common derivation be correct (from ἀγυιά, "a street"), denotes

"the guardian deity of streets." It was the custom at Athens to erect small conical *cippi*, in honor of Apollo, in the vestibules and before the doors of their houses. Here he was invoked as the averter of evil, and was worshipped with perfumes, garlands, and fillets.—29. *Spiritum Phœbus mihi*, &c. The bard, fancying that his supplication has been heard, now addresses himself to the chorus of maidens and youths whom he supposes to be standing around and awaiting his instructions. My prayer is granted, "Phœbus has given me poetic inspiration, Phœbus has given me the art of song and the name of a poet."—*Virginum primæ*, &c. "Ye noblest of the virgins, and ye boys sprung from illustrious sires." The maidens and youths who composed the chorus at the Sæcular celebration, and whom the poet here imagines that he has before him, were chosen from the first families.—33. *Deliæ tutela deæ*. "Ye that are protected by the Delian Diana." Diana was the patroness of moral purity.—35. *Lesbium servate pedem*, &c. "Observe the Lesbian measure and the striking of my thumb." The Sapphic measure, which is that of the present ode, is meant. The expression *pollicis ictum* refers to the mode of marking the termination of cadences and measures, by the application of the thumb to the strings of the lyre.—38. *Crescentem face Noctilucam*. "The goddess that illumines the night, increasing in the splendor of her beams."—39. *Prosperam frugum*. "Propitious to the productions of the earth.' A Græcism for *frugibus*.—*Celeremque pronos*, &c. "And swift in rolling onward the rapid months." A Græcism for *celerem in volvendis pronis mensibus*.

41–43. 41. *Nupta jam dices*. "United at length in the bands of wed lock, thou shalt say." *Jam* is here used for *tandem*. The poet, in the beginning of this stanza, turns to the maidens, and addresses himself to the leader of the chorus as the representative of the whole body. The inducement which he holds out to them for the proper performance of their part in the celebration is extremely pleasing; the prospect, namely, of a happy marriage; for the ancients believed that the virgins composing the chorus of the Sæcular and other solemnities were always recompensed with a happy union.—42. *Sæculo festas referente luces*. "When the Sæcular period brought back the festal days." The Sæcular games were celebrated once every 110 years. Before the Julian reformation of the calendar, the Roman was a lunar year, which was brought, or was meant to be brought, into harmony with the solar year by the insertion of an intercalary month. Joseph Scaliger has shown that the principle was to intercalate a month, alternately of twenty-two and twenty-three days, every other year during periods of twenty-two years, in each of which periods such an intercalary month was inserted ten times, the last *biennium* being passed over. As five years made a *lustrum*, so five of these periods made a *sæculum* of 110 years. (*Scaliger, de emendat. temp.*, p. 80, *seqq.*; *Niebuhr's Roman History*, vol. i., p. 334, *Cambr. transl.*)—43. *Reddidi carmen*. "Recited a hymn."—*Docilis modorum*, &c. "After having learned, with a docile mind, the measures of the poet Horace." *Modorum* refers here as well to the movements as to the singing of the chorus.

ODE VII. This piece is similar, in its complexion, to the fourth ode of the first book. In both these productions the same topic is enforced, the

brevity of life and the wisdom of present enjoyment. The individual to whom the ode is addressed is the same with the Torquatus to whom the fifth epistle of the first book is inscribed. He was grandson of L. Manlius Torquatus, who held the consulship in the year that Horace was born. (*Ode* iii., 21, 1.) Vanderbourg remarks of him as follows: "On ne connaît ce Torquatus que par l'ode qui nous occupe, et l'épître 5 du livre 1, qu'Horace lui adresse pareillement. Il en résulte que cet ami de notre poète était un homme éloquent et fort estimable, mais un peu attaqué de la manie de thésauriser, manie d'autant plus bizarre chez lui, qu'il était, dit-on, célibataire, et n'entassait que pour des collatéraux."

1–26. 1. *Diffugere nives*, &c. "The snows are fled: their verdure is now returning to the fields, and their foliage to the trees." The student must note the beauty and spirit of the tense *diffugere*.—3. *Mutat terra vices*. "The earth changes its appearance" Literally, "changes its changes." Compare the Greek forms of expression, πόνον πονεῖν, μάχην μάχεσθαι, as cited by Orelli, and also the explanation of Mitscherlich, "*Vices terræ de colore ejus, per annuas vices apparente, ac pro diversa anni tempestate variante, dictæ.*"—*Et decrescentia ripas*, &c. Marking the cessation of the season of inundations in early spring, and the approach of summer.—5. *Audet ducere choros*. "Ventures to lead up the dances."—7. *Immortalia*. "For an immortal existence."—9. *Monet annus*. "Of this the year warns thee." The vicissitudes of the seasons remind us, according to the poet, of the brief nature of our own existence.—9. *Frigora mitescunt Zephyris*. "The winter colds are beginning to moderate under the influence of the western winds." *Zephyri* mark the vernal breezes.—*Proterit*. "Tramples upon." Beautifully descriptive of the hot and ardent progress of the summer season.—10. *Interitura, simul*, &c. "Destined in its turn to perish, as soon as fruitful autumn shall have poured forth its stores." *Simul* is for *simul ac*.—12. *Bruma iners*. "Sluggish winter," *i. e.*, when the powers of nature are comparatively at rest. Compare the language of Bion (vi., 5) χεῖμα δύςεργον.—13. *Damna tamen celeres*, &c. "The rapid months, however, repair the losses occasioned by the changing seasons." Before the Julian reformation of the calendar, the Roman months were lunar ones. Hence *lunæ* was frequently used in the language of poetry, even after the change had taken place, as equivalent to *menses*.—15. *Quo*. "To the place whither." Understand *eo* before *quo*, and at the end of the clause the verb *deciderunt*.—*Dives Tullus et Ancus*. The epithet *dives* alludes merely to the wealth and power of Tullus Hostilius and Ancus Marcius as monarchs; with a reference, at the same time, however, to primitive days, since Claudian (xv., 109), when comparing Rome under Ancus with the same city under the emperor, speaks of the "*mœnia pauperis Anci*."—16. *Sumus*. "There we remain." Equivalent to *manemus*.—17. *Adjiciant*. "Intend to add."—*Crastina tempora*. "To-morrow's hours."—19. *Amico quæ dederis animo*. "Which thou shalt have bestowed on thyself." *Amico* is here equivalent to *tuo*, in imitation of the Greek idiom, by which φίλος is put for ἐμός, σός, ἑός.—21. *Splendida arbitria*. "His impartial sentence." The allusion is to a *clear*, impartial decision, the justice of which is instantly apparent to all. So the Bandusian fount is called (*Ode* iii., 13, 1) *splendidior vitro*. "Clearer than glass."—24. *Restituet*. "Will restore to the light of day."—26. *Infernis tenebris*. "From the darkness of the

lower world." Horace does not follow here the common legend. According to this last, Æsculapius, at the request of Diana, did restore Hippolytus to life, and he was placed under the protection of the nymph Egeria, at Aricia, in Latium, where he was also worshipped. Compare *Virg., Æn.*, vii., 761.—*Lethæa vincula.* "The fetters of Lethe," *i. e.*, of death. The reference is to Lethe, the stream of oblivion in the lower world, and which is here taken for the state of death itself.

Ode VIII. Supposed to have been written at the time of the Saturnalia, at which period of the year, as well as on other stated festivals, it was customary among the Romans for friends to send presents to one another. The ode before us constitutes the poet's gift to Censorinus, and, in order to enhance its value, he descants on the praises of his favorite art. There were two distinguished individuals at Rome of the name of Censorinus, the father and son. The latter, C. Marcius Censorinus, is most probably the one who is here addressed, as in point of years he was the more fit of the two to be the companion of Horace, and as Velleius Paterculus (ii., 102) styles him, *virum demerendis hominibus genitum.* He was consul along with C. Asinius Gallus, A.U.C. 746.

1–11. 1. *Donarem pateras*, &c. "Liberal to my friends, Censorinus, I would bestow upon them cups and pleasing vessels of bronze," *i. e.*, I would liberally bestow on my friends cups and vessels of beauteous bronze. The poet alludes to the taste for collecting antiques, which then prevailed among his countrymen.—3. *Tripodas.* The ancients made very frequent use of the tripod for domestic purposes, to set their lamps upon, and also in religious ceremonies. Perhaps the most frequent application of all others was to serve water out in their common habitations. In these instances, the upper part was so disposed as to receive a vase.—4. *Neque tu pessima munerum ferres.* "Nor shouldst thou bear away as thine own the meanest of gifts." A litotes, for *tu optima et rarissima munera ferres.*—5. *Divite me scilicet artium*, &c. "Were I rich in the works of art, which either a Parrhasius or a Scopas produced; the latter in marble, the former by the aid of liquid colors, skillful in representing at one time a human being, at another a god."—*Sollers ponere.* A Græcism for *sollers in ponendo*, or *sollers ponendi.* The artists here mentioned are taken by the poet as the respective representatives of painting and statuary *Parrhasius*, one of the most celebrated Greek painters, was a native of Ephesus, but practiced his art chiefly at Athens. He flourished about B.C. 400. He was noted for true proportion and for the accuracy of his outlines. *Scopas*, a statuary of Paros, flourished shortly before Parrhasius. His statue of Apollo was preserved in the Palatine library at Rome.—9. *Sed non hæc mihi vis*, &c. "But I possess no store of these things, nor hast thou a fortune or inclination that needs such curiosities." In other words, I am too poor to own such valuables, while thou art too rich and hast too many of them to need or desire any more.—11. *Gaudes carminibus*, &c. "Thy delight is in verses: verses we *can* bestow, and can fix a value on the gift." The train of ideas is as follows: Thou carest far less for the things that have just been mentioned, than for the productions of the Muse. Here we *can* bestow a present, and can explain, moreover, the true value of the gift. Cups, and vases, and tripods are estimated in ac-

cordance with the caprice and luxury of the age, but the fame of verse is immortal. The bard then proceeds to exemplify the never-dying honors which his art can bestow.

13–33. 13. *Non incisa notis*, &c. "Not marbles marked with public inscriptions, by which the breathing of life returns to illustrious leaders after death." *Incisa* is literally "cut in," or "engraved."—15. *Non celeres fugæ*, &c. "Not the rapid flight of Hannibal, nor his threats hurled back upon him." The expression *celeres fugæ* refers to the sudden departure of Hannibal from Italy, when recalled by the Carthaginians to make head against Scipio. He had threatened that he would overthrow the power of Rome; these threats Scipio hurled back upon him, and humbled the pride of Carthage in the field of Zama.—17. *Non stipendia Carthaginis impiæ.* "Not the tribute imposed upon perfidious Carthage." The common reading is *Non incendia Carthaginis impiæ*, which involves an historical error, in ascribing the overthrow of Hannibal and the destruction of Carthage to one and the same Scipio. The elder Scipio imposed a tribute on Carthage after the battle of Zama, the younger destroyed the city. We have given, therefore, *stipendia*, the emendation of Döring. Orelli supposes that two lines are wanting before *ejus*, in accordance with his idea that odes in this particular metre run on in quartrains.—18. *Ejus qui domita*, &c. The order of construction is as follows: *Clarius indicant laudes ejus, qui rediit lucratus nomen ab Africa domita, quam*, &c. Scipio obtained the *agnomen* of "*Africanus*" from his conquests in Africa, a title subsequently bestowed on the younger Scipio, the destroyer of Carthage.—20. *Calabræ Pierides.* "The Muses of Calabria." The allusion is to the poet Ennius, who was born at Rudiæ in Calabria, and who celebrated the exploits of his friend and patron, the elder Scipio, in his Annals or metrical chronicles, and also in a poem connected with these Annals, and devoted to the praise of the Roman commander.—*Neque si chartæ sileant*, &c. "Nor, if writings be silent, shalt thou reap any reward for what thou mayest have laudably accomplished." The construction in the text is *mercedem* (illius) *quod benefeceris.*—22. *Quid foret Iliæ*, &c. "What would the son of Ilia and of Mars be now, if invidious silence had stifled the merits of Romulus?" In other words, Where would be the fame and the glory of Romulus if Ennius had been silent in his praise? Horace alludes to the mention made by Ennius, in his Annals, of the fabled birth of Romulus and Remus. As regards Ilia, compare note, *Ode* iii., 9, 8.—24. *Obstaret.* Put for *obstitisset.*—25. *Ereptum Stygiis fluctibus Æacum*, &c. "The power, and the favor, and the lays of eminent bards, consecrate to immortality, and place in the islands of the blessed, Æacus rescued from the dominion of the grave." *Stygiis fluctibus* is here equivalent to *morte.*—27. *Divitibus consecrat insulis.* Alluding to the earlier mythology, by which Elysium was placed in one or more of the isles of the Western Ocean.—29. *Sic Jovis interest*, &c. "By this means the unwearied Hercules participates in the long-wished-for banquet of Jove." *Sic* is here equivalent to *carminibus poëtarum.*—31. *Clarum Tyndaridæ sidus.* "By this means the Tyndaridæ, that bright constellation." Understand *sic* at the beginning of this clause. The allusion is to Castor and Pollux. Consult note on *Ode* i., 3, 2.—33. *Ornatus viridi tempora pampino.* We must again understand *sic.* "By this means Bacchus, having his temples adorned with the verdant vine-leaf, leads to

a successful issue the prayers of the husbandmen." In other words, By the songs of the bards Bacchus is gifted with the privileges and attributes of divinity. Consult note on *Ode* iii., 8, 7.

Ode IX. In the preceding ode the poet asserts that the only path to immortality is through the verses of the bard. The same idea again meets us in the present piece, and Horace promises, through the medium of his numbers, an eternity of fame to Lollius. "My lyric poems are not destined to perish," he exclaims; "for, even though Homer enjoys the first rank among the votaries of the Muse, still the strains of Pindar, Simonides, Stesichorus, Anacreon, and Sappho, live in the remembrance of men; and my own productions, therefore, in which I have followed the footsteps of these illustrious children of song, will, I know, be rescued from the night of oblivion. The memory of those whom they celebrate descends to after ages with the numbers of the bard, while, if a poet be wanting, the bravest of heroes sleeps forgotten in the tomb. Thy praises then, Lollius, shall be my theme, and thy numerous virtues shall live in the immortality of verse."

M. Lollius Palicanus, to whom this ode is addressed, enjoyed, for a long time, a very high reputation. Augustus gave him, A.U.C. 728, the government of Galatia, with the title of proprætor. He acquitted himself so well in this office, that the emperor, in order to recompense his services, named him consul, in 732, with L. Æmilius Lepidus. In this year the present ode was written, and thus far nothing had occurred to tarnish his fame. Being sent, in 737, to engage the Germans, who had made an irruption into Gaul, he had the misfortune, after some successes, to experience a defeat, known in history by the name of *Lolliana Clades*, and in which he lost the eagle of the fifth legion. It appears, however, that he was able to repair this disaster and regain the confidence of Augustus; for this monarch chose him, about the year 751, to accompany his grandson, Caius Cæsar, into the East, as a kind of director of his youth ("*veluti moderator juventæ.*" *Vell. Pat.*, ii., 102). It was in this mission to the East, seven or eight years after the death of our poet, that he became guilty of the greatest depredations, and formed secret plots, which were disclosed to Caius Cæsar by the king of the Parthians. Lollius died suddenly a few days after this, leaving behind him an odious memory. Whether his end was voluntary or otherwise, Velleius Paterculus declares himself unable to decide. We must not confound this individual with the Lollius to whom the second and eighteenth epistles of the first book are inscribed, a mistake into which Dacier has fallen, and which he endeavors to support by very feeble arguments. Sanadon has clearly shown that these two epistles are evidently addressed to a very young man, the father, probably, of Lollia Paulina, whom Caligula took away from C. Memmius, in order to espouse her himself, and whom he repudiated soon after. We have in Pliny (*N. H.*, ix., 35) a curious passage respecting the enormous riches which this Lollia had inherited from her grandfather.

1–9. 1. *Ne forte credas*, &c. "Do not perchance believe that those words are destined to perish, which I, born near the banks of the far-resounding Aufidus, am wont to utter, to be accompanied by the strings

of the lyre through an art before unknown." Horace alludes to himself as the first that introduced into the Latin tongue the lyric measures of Greece.—2. *Longe sonantem natus*, &c. Alluding to his having been born in Apulia. Consult *Ode* iii., 30, 10.—5. *Non si priores*, &c. "Although the Mæonian Homer holds the first rank among poets, still the strains of Pindar and the Cæan Simonides, and the threatening lines of Alcæus, and the dignified effusions of Stesichorus, are not hid from the knowledge of posterity." More literally, "The Pindaric and Cæan muses, and the theatening ones of Alcæus, and the dignified ones of Stesichorus." As regards the epithet *Mæonius*, applied to Homer, consult note on *Ode* i., 6 2.—7. *Cææ.* Consult note on *Ode* ii., 1, 37.—*Alcæi minaces.* Alluding to the effusions of Alcæus against the tyrants of his native island. Consult note on *Ode* ii., 13, 26.—8. *Stesichorique graves Camænæ.* Stesichorus was a native of Himera, in Sicily, and born about 632 B.C. He was contemporary with Sappho, Alcæus, and Pittacus. He used the Doric dialect, and besides hymns in honor of the gods, and odes in praise of heroes, composed what may be called lyro-epic poems, such as one entitled "The Destruction of Troy," and another called "The Orestiad."—9. *Nec, si quid olim*, &c. "Nor, if Anacreon, in former days, produced any sportive effusion, has time destroyed this." Time, however, has made fearful ravages *for us* in the productions of this bard. At the present day, we can attribute to Anacreon only the fragments that were collected by Ursinus, and a few additional ones, and not those poems which commonly go under his name, a few only excepted.

11–49. 11. *Calores Æoliæ puellæ.* "The impassioned feelings of the Æolian maid." The allusion is to Sappho. Consult note on *Ode* ii., 13, 24.—13. *Non sola comtos*, &c. The order of construction is as follows: *Lacæna Helene non sola arsit comtos crines adulteri, et mirata* (est) *aurum.* "The Spartan Helen was not the only one that burned for," &c.—14. *Aurum vestibus illitum.* "The gold spread profusely over his garments," *i. e.*, his garments richly embroidered with gold. 15. *Regalesque cultus et comites.* "And his regal splendor and retinue." *Cultus* here refers to the individual's manner of life, and the extent of his resources.—17. *Cydonio arcu.* Cydon was one of the most ancient and important cities of Crete, and the Cydonians were esteemed the best among the Cretan archers.—18. *Non semel Ilios vexata.* "Not once merely has a Troy been assailed." We have adopted here the idea of Orelli. Other commentators make the reference a distinct one to Troy itself: "Not once merely was Troy assailed." Troy, previous to its final overthrow, had been twice taken, once by Hercules, and again by the Amazons.—19. *Ingens.* "Mighty in arms."—22. *Acer Deiphobus.* Deiphobus was regarded as the bravest of the Trojans after Hector.—29. *Inertiæ.* The dative for *ab inertia* by a Græcism.—30. *Celata virtus.* "Merit, when uncelebrated," *i. e.*, when concealed from the knowledge of posterity, for want of a bard or historian to celebrate its praises.—*Non [illegible] te meis*, &c. "I will not pass thee over in silence, unhonored in my strains."—33. *Lividas* "Envious."—35. *Rerumque prudens*, &c. "Both skilled in the management of affairs, and alike unshaken in prosperity and misfortune." The poet here begins to enumerate some of the claims of Lollius to an immortality of fame. Hence the connection in the train of ideas is as follows: And worthy art thou, O Lollius, of being remembered by after ages, for

"thou hast a mind," &c.—37. *Vindex.* Put in apposition with *animus.*—38. *Ducentis ad se cuncta.* "Drawing all things within the sphere of its influence."—39. *Consulque non unius anni.* "And not merely the consul of a single year." A bold and beautiful personification, by which the term *consul* is applied to the mind of Lollius. Ever actuated by the purest principles, and ever preferring honor to views of mere private interest, the mind of Lollius enjoys a perpetual consulship.—42. *Rejecit alio dona nocentium,* &c. "Rejects with disdainful brow the bribes of the guilty; victorious, makes for himself a way, by his own arms, amid opposing crowds." *Explicuit sua arma* may be rendered more literally, though less intelligibly, "displays his arms." The "opposing crowds" are the difficulties that beset the path of the upright man, as well from the inherent weakness of his own nature, as from the arts of the flatterer, and the machinations of secret foes. Calling, however, virtue and firmness to his aid, he employs these arms of purest temper against the host that surrounds him, and comes off victorious from the conflict.—46. *Recte.* "Consistently with true wisdom."—*Rectius occupat nomen beati.* "With far more propriety does that man lay claim to the title of happy."—49. *Callet.* "Well knows."

ODE XI. The poet invites Phyllis to his abode, for the purpose of celebrating with him the natal day of Mæcenas, and endeavors, by various arguments, to induce her to come.

1–19. 1. *Est mihi nonum,* &c. "I have a cask full of Alban wine, more than nine years old." The Alban wine is ranked by Pliny only as third rate; but, from the frequent commendation of it by Horace and Juvenal, we must suppose it to have been in considerable repute, especially when matured by long keeping. It was sweet and thick when new, but became dry when old, seldom ripening properly before the fifteenth year.—3. *Nectendis apium coronis.* "Parsley for weaving chaplets." *Nectendis coronis* is for *ad nectendas coronas.*—4. *Est ederæ vis multa.* "There is abundance of ivy."—5. *Fulges.* "Thou wilt appear more beauteous." The future, from the old verb *fulgo,* of the third conjugation, which frequently occurs in Lucretius.—6. *Ridet argento domus.* "The house smiles with glittering silver." Alluding to the silver vessels (*i. e.,* the paternal salt-cellar, and the plate for incense) cleansed and made ready for the occasion, and more particularly for the sacrifice that was to take place. Compare note on *Ode* ii., 16, 14.—*Ara castis vincta verbenis.* The allusion is to an *ara cespititia.* Consult notes on *Ode* i., 19, 13 and 14.—8. *Spargier.* An archaism for *spargi.* In the old language the syllable *er* was appended to all passive infinitives.—11. *Sordidum flammæ trepidant,* &c. "The flames quiver as they roll the sullying smoke through the house-top," *i. e.,* the quivering flames roll, &c. The Greeks and Romans appear to have been unacquainted with the use of chimneys. The more common dwellings had merely an opening in the roof, which allowed the smoke to escape; the better class of edifices were warmed by means of pipes inclosed in the walls, and which communicated with a large stove, or several smaller ones, constructed in the earth under the building.—14. *Idus tibi sunt agendæ,* &c. "The ides are to be celebrated by thee, a day that cleaves April, the month of sea-born Venus," *i. e.,* thou

art to celebrate along with me the ides of April, a month sacred to Venus, who rose from the waves. The ides fell on the 15th of March, May, July, and October, and on the 13th of the other months. They received their name from the old verb *iduare*, "to divide" (a word of Etrurian origin, according to *Macrobius, Sat.*, i., 15), because in some cases they actually, and in others nearly, divided the month. Hence *findit* on the present occasion.—15. *Mensem Veneris.* April was sacred to Venus.—17. *Jure solennis mihi*, &c. "A day deservedly solemnized by me, and almost held more sacred than that of my own nativity."—19. *Affluentes ordinat annos*, "Counts his increasing years." Compare, as regards *affluentes*, the explanation of Orelli: "*sensim sibi succedentes.*"

Ode XII. It has never been satisfactorily determined whether the present ode was addressed to the poet Virgil, or to some other individual of the same name. The individual here designated by the appellation of Virgil (be he who he may) is invited by Horace to an entertainment where each guest is to contribute his quota. The poet agrees to supply the wine, if Virgil will bring with him, as his share, a box of perfumes. He begs him to lay aside for a moment his eager pursuit of gain, and his schemes of self-interest, and to indulge in the pleasures of festivity.

1–27. 1. *Jam veris comites*, &c. "Now, the Thracian winds, the companions of Spring, which calm the sea, begin to swell the sails." The allusion is to the northern winds, whose home, according to the poets, was the land of Thrace. These winds began to blow in the commencement of spring. The western breezes are more commonly mentioned in descriptions of spring, but, as these are changeable and inconstant, the poet prefers, on this occasion, to designate the winds which blow more steadily at this season of the year.—4. *Hiberna nive.* "By the melting of the winter snow."—6. *Infelix avis.* The reference is here to the nightingale, and not to the swallow. Horace evidently alludes to that version of the story which makes Procne to have been changed into a nightingale and Philomela into a swallow.—*Et Cecropiæ domus*, &c. "And the eternal reproach of the Attic line, for having too cruelly revenged the brutal lusts of kings." *Cecropiæ* is here equivalent simply to *Atticæ*, as Pandion, the father of Procne, though king of Athens, was not a descendant of Cecrops.—11. *Deum.* Alluding to Pan.—*Nigri colles.* "The dark hills," *i. e.*, gloomy with forests. Among the hills, or, more properly speaking, mountains of Arcadia, the poets assigned Lycæus and Mænalus to Pan as his favorite retreats.—13. *Adduxere sitim tempora.* "The season of the year brings along with it thirst," *i. e.*, the heats of spring, and the thirst produced by them, impel us to the wine-cup. The heat of an Italian spring almost equalled that of summer in more northern lands.—14. *Pressum Calibus liberum.* "The wine pressed at Cales." Consult note on *Ode* i., 20, 9.—15. *Juvenum nobilium cliens.* Who the "*juvenes nobiles*" were, to whom the poet here alludes, it is impossible to say: neither is it a matter of the least importance. Those commentators who maintain that the ode is addressed to the bard of Mantua, make them to be the young Neros, Drusus and Tiberius, and Döring, who is one of the number that advocate this opinion relative to Virgil, regards *cliens* as equivalent to the German *Günstling*, "favorite."—16. *Nardo vina mercaberis.* "Thou shalt earn thy

wine with spikenard." Horace, as we have already stated in the introductory remarks, invites the individual whom he here addresses to an entertainment, where each guest is to contribute his quota. Our poet agrees to furnish the wine, if Virgil will supply perfumes, and hence tells him he shall have wine for his spikenard.—17. *Parvus onyx.* "A small alabaster box." According to Pliny (*H. N.*, xxxvi., 12), perfume boxes were made of the onyx alabaster.—*Eliciet cadum.* "Will draw forth a cask," *i. e.*, will cause me to furnish a cask of wine for the entertainment. The opposition between *parvus onyx* and *cadus* is worthy of notice.—18. *Qui nunc Sulpiciis,* &c. "Which now lies stored away in the Sulpician repositories." Consult note on *Ode* iii., 20, 7. According to Porphyrion in his scholia on this passage, the poet alludes to a certain Sulpicius Galba, a well-known merchant of the day.—19. *Donare largus.* A Græcism for *largus donandi*, or *ad donandum.—Amara curarum.* "Bitter cares." An imitation of the Greek idiom (*τὰ πικρὰ τῶν μεριμνῶν*), in place of the common Latin form *amaras curas.*—21. *Cum tua merce.* "With thy club," *i. e.*, with thy share toward the entertainment; or, in other words, with the perfumes. The part furnished by each guest toward a feast is here regarded as a kind of merchandise, which partners in trade throw into a common stock, that they may divide the profits.—22. *Non ego te meis immunem,* &c. "I do not intend to moisten thee, at free cost, with the contents of my cups, as the rich man does in some well-stored abode."—26. *Nigrorumque memor ignium.* "And, mindful of the gloomy fires of the funeral pile," *i. e.*, of the shortness of existence.—27. *Misce stultitiam consiliis brevem,* &c. "Blend a little folly with thy worldly plans: it is delightful to give loose on a proper occasion." *Desipere* properly signifies "to play the fool," and hence we obtain other kindred meanings, such as "to indulge in festive enjoyment," "to unbend," "give loose," &c.

Ode XIV. We have already stated, in the introductory remarks to the fourth ode of the present book, that Horace had been directed by Augustus to celebrate in song the victories of Drusus and Tiberius. The piece to which we have alluded is devoted, in consequence, to the praises of the former, the present one to those of the latter, of the two princes. In both productions, however, the art of the poet is shown in ascribing the success of the two brothers to the wisdom and fostering counsels of Augustus himself.

1–15. 1. *Quæ cura Patrum,* &c. "What care on the part of the fathers, or what on the part of the Roman people at large, can, by offerings rich with honors, perpetuate to the latest ages, O Augustus, the remembrance of thy virtues, in public inscriptions and recording annals?"—2. *Muneribus.* Alluding to the various public monuments, decrees, &c., proceeding from a grateful people.—4. *Titulos.* The reference is to public inscriptions of every kind, as well on the pedestals of statues, as on arches, triumphal monuments, coins, &c.—*Memoresque fastos.* Consult note on *Ode* iii., 17, 4.—5. *Æternet.* Varro, as quoted by Nonius (ii., 57), uses this same verb: "*Litteris ac laudibus æternare.*"—6. *Principum.* This term is here selected purposely, as being the one which Augustus affected for a title, declining, at the same time, that of dictator or king.

Compare *Tacit., Ann.*, i., 9.—7. *Quem legis expertes Latinæ*, &c. "Whom the Vindelici, free before from Roman sway, lately learned what thou couldst do in war." Or, more freely and intelligibly, "Whose power in war the Vindelici, &c., lately experienced." We have here an imitation of a well-known Greek idiom.—8. *Vindelici.* Consult note on *Ode* iv., 4, 18. —10. *Genaunos, implacidum genus, Breunosque veloces.* The poet here substitutes for the Ræti and Vindelici of the fourth ode, the Genauni and Breuni, Alpine nations, dwelling in their vicinity and allied to them in war. This is done apparently with the view of amplifying the victories of the young Neros, by increasing the number of the conquered nations. The Genauni and Breuni occupied the *Val d'Agno* and *Val Braunia*, to the east and northeast of the *Lago Maggiore* (Lacus Verbanus).—13. *Dejecit acer plus vice simplici.* "Bravely overthrew with more than an equal return."—14. *Major Neronum.* "The elder of the Neros." Alluding to Tiberius, the future emperor.—15. *Immanesque Rætos auspiciis*, &c. "And, under thy favoring auspices, drove back the ferocious Ræti." In the time of the republic, when the consul performed any thing in person, he was said to do it by his own conduct and auspices (*ductu, vel imperio, et auspicio suo*); but if his lieutenant, or any other person, did it by his command, it was said to be done, *auspicio consulis, ductu legati*, under the auspices of the consul and the conduct of the legatus. In this manner the emperors were said to do every thing by their own auspices, although they remained at Rome. By the Ræti in the text are meant the united forces of the Ræti, Vindelici, and their allies. The first of these constituted, in fact, the smallest part, as their strength had already been broken by Drusus. Compare Introductory Remarks to the fourth ode of this book.

17–33. 17. *Spectandus in certamine Martio*, &c. "Giving an illustrious proof in the martial conflict, with what destruction he could overwhelm those bosoms that were devoted to death in the cause of freedom." The poet here alludes to the custom prevalent among these, and other barbarous nations, especially such as were of Germanic or Celtic origin, of devoting themselves to death in defence of their country's freedom.—21. *Exercet.* "Tosses."—*Pleïadum choro scindente nubes*, &c. "When the dance of the Pleiades is severing the clouds." A beautiful mode of expressing the rising of these stars. The Pleiades are seven stars in the neck of the bull. They are fabled to have been seven of the daughters of Atlas, whence they are also called *Atlantides.* (*Virg., Georg.*, i., 221.) They rise with the sun on the tenth day before the calends of May (22d of April), according to Columella. The Latin writers generally call them *Vergiliæ*, from their rising about the vernal equinox. The appellation of *Pleiades* is supposed to come from πλέω, "to sail," because their rising marked the season when the storms of winter had departed, and every thing favored the renewal of navigation. Some, however, derive the name from πλείονες, because they appear in a cluster, and thus we find Manilius calling them "*sidus glomerabile.*"—24. *Medios per ignes.* Some commentators regard this as a proverbial expression, alluding to an affair full of imminent danger, and compare it with the Greek διὰ πυρὸς μολεῖν. The scholiast, on the other hand, explains it as equivalent to "*per medium pugnæ fervorem.*" We rather think with Gesner, however, that the reference is to some historical event which has not come down to us.—25. *Sic tauriformis volvitur Aufidus.* "With the same fury is the bull-formed

Aufidus rolled along." The epithet *tauriformis*, analogous to the Greek *ταυρόμορφος*, alludes either to the bull's head, or to the horns with which the gods of rivers were anciently represented. The scholiast on Euripides (*Orest.*, 1378) is quite correct in referring the explanation of this to the roaring of their waters. Consult note on *Ode* iii., 30, 10.—26. *Qua regna Dauni*, &c. "Where it flows by the realms of Apulian Daunus," *i. e.*, where it waters the land of Apulia.—*Præfluit.* For *præterfluit.* Compare *Ode* iv., 3, 10.—29. *Agmina ferrata.* "The iron-clad bands."—31. *Metendo.* "By mowing down."—32. *Sine clade.* "Without loss to himself," *i. e.*, with trifling injury to his own army.—33. *Consilium et tuos divos.* "Thy counsel and thy favoring gods," *i. e.*, thy counsel and thy auspices. By the expression *tuos divos*, the poet means the favor of heaven, which had constantly accompanied the arms of Augustus: hence the gods are, by a bold figure, called his own. A proof of this favor is given in the very next sentence, in which it is stated that, on the fifteenth anniversary of the capture of Alexandrea, the victories of Drusus and Tiberius were achieved over the barbarian foes.

34–52. 34. *Nam, tibi quo die*, &c. "For, at the close of the third lustrum from the day on which the suppliant Alexandrea opened wide to thee her harbors and deserted court, propitious fortune gave a favorable issue to the war." On the fourth day before the calends of September (August 29th), B.C. 30, the fleet and cavalry of Antony went over to Octavius, and Antony and Cleopatra fled to the mausoleum, leaving the palace empty. The war with the Ræti and Vindelici was brought to a close on the same day, according to the poet, fifteen years after.—36. *Vacuam aulam.* Alluding to the retreat of Antony and Cleopatra into the mausoleum.—37. *Lustro.* Consult note on *Ode* ii., 4, 22.—40. *Laudemque et optatum*, &c. "And claimed praise and wished-for glory unto your finished campaigns."—41. *Cantaber.* Consult note on *Ode* ii., 6, 2.—42. *Medusque.* Compare Introductory Remarks, *Ode* iii., 5, and note on *Ode* i., 26, 3.—*Indus.* Consult note on *Ode* i., 12, 55.—*Scythes.* Consult notes on *Ode* ii., 9, 23, and iii., 8, 23.—43. *Tutela præsens.* Consult note on *Ode* iii., 5, 2.—44. *Dominæ.* "Mistress of the world."—45. *Fontium qui celat origines Nilus.* The Nile, the largest river of the Old World, still conceals, observes Malte-Brun, its true sources from the research of science. At least scarcely any thing more of them is known to us now than was known in the time of Eratosthenes.—46. *Ister.* The Danube. The poet alludes to the victories of Augustus over the Dacians and other barbarous tribes dwelling in the vicinity of this stream.—46. *Rapidus Tigris.* The reference is to Armenia, over which country Tiberius, by the orders of Augustus, A.U.C. 734, placed Tigranes as king. The epithet here applied to the Tigris is very appropriate. It is a very swift stream, and its great rapidity, the natural effect of local circumstances, has procured for it the name of *Tigr* in the Median tongue, *Diglito* in Arabic, and *Hiddekel* in Hebrew, all which terms denote the flight of an arrow.—47. *Belluosus.* "Teeming with monsters."—48. *Britannis.* Consult note on *Ode* iii., 5, 3.—49. *Non paventis funera Galliæ.* Lucan (i., 459, *seqq.*) ascribes the contempt of death which characterized the Gauls to their belief in the metempsychosis, as taught by the Druids.—50. *Audit.* "Obeys."—51. *Sygambri.* Consult note on *Ode* iv., 2, 36.—52. *Compositis armis.* "Their arms being laid up."

ODE XV. The poet feigns that, when about to celebrate in song the battles and victories of Augustus, Apollo reproved him for his rash attempt, and that he thereupon turned his attention to subjects of a less daring nature, and more on an equality with his poetic powers. The bard therefore sings of the blessings conferred on the Roman people by the glorious reign of the monarch; the closing of the Temple of Janus; the prevalence of universal peace; the revival of agriculture; the re-establishment of laws and public morals; the rekindling splendor of the Roman name. Hence the concluding declaration of the piece, that Augustus shall receive divine honors, as a tutelary deity, from the hands of a grateful people.

1–31. 1. *Phœbus volentem*, &c. "Phœbus sternly reproved me, by the striking of his lyre, when wishing to tell of battles and subjugated cities, and warned me not to spread my little sails over the surface of the Tuscan Sea." To attempt, with his feeble genius, to sing the victories of Augustus, is, according to the bard, to venture in a little bark on a broad, tempestuous ocean. As regards the expression *increpuit lyra*, compare the explanation of Orelli: "*lyra plectro tacta hoc ne facerem vetuit.*"—5. *Fruges uberes.* "Abundant harvests." Alluding to the revival of agriculture after the ravages of the civil war had ceased.—6. *Et signa nostro restituit Jovi.* "And has restored the Roman standards to our Jove." An allusion to the recovery of the standards lost in the overthrow of Crassus and the check of Antony. Consult note on *Ode* i., 26, 3, and Introductory Remarks, *Ode* iii., 5.—8. *Et vacuum duellis*, &c. "And has closed the temple of Janus Quirinus, free from wars." The Temple of Janus was open in war and closed in peace. It had been closed previous to the reign of Augustus, once in the days of Numa, and a second time at the conclusion of the first Punic war. Under Augustus it was closed thrice: once in A.U.C. 725, after the overthrow of Antony (compare *Orosius*, vi., 22, and *Dio Cassius*, 51, 20); again in A.U.C. 729, after the reduction of the Cantabri (compare *Dio Cassius*, 53, 26); and the third time when the Dacians, Dalmatians, and some of the German tribes were subdued by Tiberius and Drusus. (Compare *Dio Cassius*, 54, 36.) To this last Horace is here supposed to allude. As regards the expression *Janum Quirinum*, compare the language of Macrobius (*Sat.*, i., 9): "*Invocamus Janum Quirinum quasi bellorum potentem, ab hasta, quam Sabini curim vocant.*"—9. *Et ordinem rectum*, &c. The order of construction is as follows: *et injecit frena Licentiæ evaganti extra rectum ordinem.* "And has curbed licentiousness, roaming forth beyond the bounds of right order," *i. e.*, unbridled licentiousness. Consult note on *Ode* iv., 5, 22.—12. *Veteres artes.* "The virtues of former days."—16. *Ab Hesperio cubili.* "From his resting-place in the west."—18. *Exiget otium.* "Shall drive away repose."—20. *Inimicat.* "Embroils."—21. *Non qui profundum*, &c. Alluding to the nations dwelling along the borders of the Danube, the Germans, Ræti, Dacians, &c.—22. *Edicta Julia.* "The Julian edicts." The reference is to the laws imposed by Augustus, a member of the Julian line, on vanquished nations.—*Getæ.* Consult note on *Ode* iii., 24, 11.—23. *Seres.* Consult note on *Ode* i., 12, 55. Florus states that the Seres sent an embassy, with valuable gifts, to Augustus (iv., 12, 61).—*Infidive Persæ.* "Or the faithless Parthians."—24. *Tanain prope flumen orti.* Alluding to the Scythians. Among the embassies sent to Augustus was one from the

Scythians.—25. *Et profestis lucibus et sacris.* "Both on common and sacred days." Consult note on *Ode* ii., 3, 7.—26. *Munera Liberi.* Consult note on *Ode* i., 18, 7.—29. *Virtute functos.* "Authors of illustrious deeds."—30. *Lydis remixto carmine tibiis.* "In song, mingled alternate with the Lydian flutes," *i. e.*, with alternate vocal and instrumental music. The Lydian flutes were the same with what were called the left-handed flutes. Among the ancient flutes, those most frequently mentioned are the *tibiæ dextræ* and *sinistræ*, *pares* and *impares*. It would seem that the double flute consisted of two tubes, which were so joined together as to have but one mouth, and so were both blown at once. That which the musician played on with his right hand was called *tibia dextra*, the right-handed flute; with his left, the *tibia sinistra*, the left-handed flute. The former had but few holes, and sounded a deep, serious bass; the other had many holes, and a sharper and livelier tone. The left-handed flutes, as has already been remarked, were the same with what were called the Lydian, while the right-handed were identical with what were denominated the Tyrian.—31. *Almæ progeniem Veneris.* An allusion to Augustus, who had passed by adoption into the Julian family, and consequently claimed descent, with that line, from Ascanius, the grandson of Anchises and Venus.

EPODES.

THE term Epode (Ἐπῳδός) was used in more than one signification. It was applied, in the first place, to an assemblage of lyric verses immediately succeeding the strophe and antistrophe, and intended to close the period or strain. Hence the name itself from ἐπί and ᾠδή, denoting something *sung after* another piece. In the next place, the appellation was given to a small lyric poem, composed of several distichs, in each of which the first verse was an iambic trimeter (six feet), and the last a dimeter (four feet). Of this kind were the Epodes of Archilochus, mentioned by *Plutarch* in his *Dialogue on Music* (c. xxviii., vol. xiv., p. 234, *ed. Hutten*), and under this same class are to be ranked a majority of the Epodes of Horace. Lastly, the term Epode was so far extended in signification as to designate *any poem in which a shorter verse was made to follow a long one*, which will serve as a general definition for all the productions of Horace that go by this name. Compare, in relation to this last meaning of the word, the language of *Hephæstion* (*De Metr.*, p. 129, ed. *Gaisf.*), εἰσὶ δ' ἐν τοῖς ποιήμασι καὶ οἱ ἀῤῥενικῶς οὕτω καλούμενοι ἐπῳδοί, ὅταν μεγάλῳ στίχῳ περιττόν τι ἐπιφέρηται· where περιττόν corresponds to the Latin *impar*, and refers to a verse unequal to one which has gone before, or, in other words, less than it.

EPODE I. Written a short time previous to the battle of Actium. The bard offers himself as a companion to Mæcenas, when the latter was on the eve of embarking in the expedition against Antony and Cleopatra, and expresses his perfect willingness to share every danger with his patron and friend. Mæcenas, however, apprehensive for the poet's safety, refused to grant his request.

1–19. 1. *Ibis Liburnis*, &c. "Dear Mæcenas, wilt thou venture in the light Liburnian galleys amid the towering bulwarks of the ships of Antony?" If we credit the scholiast Acron, Augustus, when setting out against Antony and Cleopatra, gave the command of the Liburnian galleys to Mæcenas.—5. *Quid nos, quibus te*, &c. The ellipses are to be supplied as follows: *Quid nos faciamus, quibus vita est jucunda si te superstite* vivitur, *si contra* acciderit, *gravis?* "And what shall I do, to whom life is pleasing if thou survive; if otherwise, a burden?"—7. *Jussi.* Understand *a te.*—9. *An hunc laborem*, &c. "Or shall I endure the toils of this campaign with that resolution with which it becomes the brave to bear them?"—12. *Inhospitalem Caucasum.* Consult note on *Ode* i., 22, 6.—13. *Occidentis usque ad ultimum sinum.* "Even to the farthest bay of the west," *i. e.*, to the farthest limits of the world on the west.—18. *Major habet.* "More powerfully possesses."—19. *Ut assidens implumibus*, &c. "As a bird, sitting near her unfledged young, dreads the approaches of serpents more for them when left by her, unable, however, though she be with them, to render any greater aid on that account to her offspring placed before her eyes." A poetical pleonasm occurs in the term *præ-*

sentibus, and, in a free translation, the word may be regarded as equivalent simply to *iis*. The idea intended to be conveyed by the whole sentence is extremely beautiful. The poet likens himself to the parent bird, and, as the latter sits by her young, though even her presence can not protect them, so the bard wishes to be with his friend, not because he is able to defend him from harm, but that he may fear the less for his safety while remaining by his side.

23–29. 23. *Libenter hoc et omne*, &c. The idea intended to be conveyed is as follows: I make not this request in order to obtain from thee more extensive possessions, the usual rewards of military service, but in the spirit of disinterested affection, and with the hope of securing still more firmly thy friendship and esteem.—25. *Non ut juvencis*, &c. An elegant hypallage for *non ut plures juvenci illigati meis aratris nitantur*. "Not that more oxen may toil for me, yoked to my ploughs," *i. e.*, not that I may have more extensive estates.—27. *Pecusve Calabris*, &c. "Nor that my flocks may change Calabrian for Lucanian pastures, before the burning star appears," *i. e.*, nor that I may own such numerous flocks and herds as to have both winter and summer pastures. An hypallage for *Calabra pascua mutet Lucanis*. The more wealthy Romans were accustomed to keep their flocks and herds in the rich pastures of Calabria and Lucania. The mild climate of the former country made it an excellent region for winter pastures; about the end of June, however, and a short time previous to the rising of the dog-star, the increasing heat caused these pastures to be exchanged for those of Lucania, a cool and woody country. On the approach of winter Calabria was revisited.—29. *Nec ut superni*, &c. "Nor that my glittering villa may touch the Circæan walls of lofty Tusculum," *i. e.*, nor that my Sabine villa may be built of white marble, glittering beneath the rays of the sun, and be so far extended as to reach even to the walls of Tusculum. The distance between the poet's farm and Tusculum was more than twenty-five miles. Bentley considers *superni* an incorrect epithet to be applied to Tusculum, which, according to Cluver, whom he cites, but whose meaning he mistakes, the critic makes to have been situate "*in clivo leviter assurgente*." The truth is, ancient Tusculum was built on the summit, not on the declivity of a hill. —*Candens*. Alluding to the style of building adopted by the rich.—*Tusculi Circæa mœnia*. Tusculum was said to have been founded by Telegonus, the son of Ulysses and Circe. Compare *Ode* iii., 29, 8.

33–34. 33. *Chremes*. Acron supposes the allusion to be to Chremes, a character in Terence. This, however, is incorrect. The poet refers to one of the lost plays of Menander, entitled the "Treasure" (Θησαυρός), an outline of which is given by Donatus in his notes on the Eunuch of Terence (*Prol.*, 10). A young man, having squandered his estate, sends a servant, ten years after his father's death, according to the will of the deceased, to carry provisions to his father's monument; but he had before sold the ground in which the monument stood to a covetous old man, to whom the servant applied to help him to open the monument, in which they discovered a hoard of gold and a letter. The old man seizes the treasure, and keeps it, under pretence of having deposited it there, for safety, during times of war, and the young fellow goes to law with him. —34. *Discinctus aut perdam ut nepos*. "Or squander away like a disso-

lute spendthrift." Among the Romans, it was thought effeminate to appear abroad with the tunic loosely or carelessly girded. Hence *cinctus* and *succinctus* are put for *industrius*, *expeditus*, or *gnavus*, diligent, active, clever, because they used to gird the tunic when at work; and, on the other hand, *discinctus* is equivalent to *iners*, *mollis*, *ignavus*, &c.—*Nepos.* The primitive meaning of this term is "a grandson:" from the too great indulgence, however, generally shown by grandfathers, and the ruinous consequences that ensued, the word became a common designation for a prodigal.

EPODE II. The object of the poet is to show with how much difficulty a covetous man disengages himself from the love of riches. He therefore supposes a usurer, who is persuaded of the happiness and tranquillity of a country life, to have formed the design of retiring into the country and renouncing his former pursuits. The latter calls in his money, breaks through all engagements, and is ready to depart, when his ruling passion returns, and once more plunges him into the vortex of gain. Some commentators, dissatisfied with the idea that so beautiful a description of rural enjoyment should proceed from the lips of a sordid usurer, have been disposed to regard the last four lines of the epode as spurious, and the appendage of a later age. But the art of the poet is strikingly displayed in the very circumstance which they condemn, since nothing can show more clearly the powerful influence which the love of riches can exercise over the mind, than that one who, like Alphius, has so accurate a perception of the pleasures of a country life, should, like him, sacrifice them all on the altar of gain.

1–22. 1. *Procul negotiis.* "Far from the busy scenes of life."—2. *Ut prisca gens mortalium.* An allusion to the primitive simplicity of the Golden Age.—3. *Exercet.* "Ploughs."—4. *Solutus omni fœnore.* "Freed from all manner of borrowing or lending," *i. e.*, from all money transactions. The interest of money was called *fœnus*, or *usura*. The legal interest at Rome, toward the end of the republic and under the first emperors, was one *as* monthly for the use of a hundred, equal to *twelve per cent. per annum.* This was called *usura centesima*, because in a hundred months the interest equalled the capital.—5. *Neque excitatur*, &c. "Neither as a soldier is he aroused by the harsh blast of the trumpet, nor does he dread, as a trader, the angry sea."—7. *Forum.* "The courts of law."—*Superba civium*, &c. "The splendid thresholds of the more powerful citizens." The portals of the wealthy and powerful. Some, however, understand by *superba*, an allusion to the haughtiness displayed by the rich toward the clients at their gates. In either case, the reference is to the custom, prevalent at Rome, of clients waiting on their patrons to offer their morning salutations.—11. *Inutilesque*, &c. All the MSS. and early editions place this and the succeeding verse after the 13th and 14th, with the exception of a single MS. of H. Stephens, in which they are arranged as we have given them. Many of the best editors have adopted this arrangement. After alluding to the marriage of the vine with the trees, it seems much more natural to make what immediately follows have reference to the same branch of rural economy.—12. *Inserit.* "Ingrafts."—13. *Mugientium.* Understand *boum*.—14. *Errantes.* "Graz-

ing."—16. *Infirmas.* "Tender." Compare the remark of Döring: "*Natura enim sua imbecilles sunt oves.*"—17. *Decorum mitibus pomis.* "Adorned with mellow fruit."—19. *Insitiva pira.* "The pears of his own grafting."—20. *Certantem et uvam,* &c. "And the grape vying in hue with the purple." *Purpuræ* is the dative, by a Græcism, for the ablative.—21. *Priape.* Priapus, as the god of gardens, always received, as an offering, the first produce of the orchards, &c. Compare note on *Ode* iii., 29, 22.—22. *Tutor finium.* "Tutelary god of boundaries."

24–47. 24. *In tenaci gramine.* "On the matted grass." The epithet *tenaci* may also, but with less propriety, be rendered "tenacious," or "strong-rooted."—25. *Labuntur altis,* &c. "In the mean time, the streams glide onward beneath the high banks." Some editions have *rivis* for *ripis,* but the expression *altis rivis* ("with their deep waters") does not suit the season of summer so well as *altis ripis,* which alludes to the decrease of the waters by reason of the summer heats.—26. *Queruntur.* "Utter their plaintive notes."—27. *Frondesque lymphis,* &c. "And the leaves murmur amid the gently flowing waters," *i. e.,* the pendant branches murmur as they meet the rippling current of the gently-flowing stream.—28. *Quod.* "All which." Equivalent to *id quod.*—29. *Tonantis annus hibernus Jovis.* "The wintry season of tempestuous Jove." The allusion is to the tempests, intermingled with thunder, that are prevalent in Italy at the commencement of winter.—30. *Comparat.* "Collects together."—31. *Multa cane.* "With many a hound."—33. *Aut amite levi,* &c. "Or spreads the nets of large meshes with the smooth pole." *Ames* denotes a pole or staff to support nets.—*Levi.* We have rendered this epithet, as coming from *lēvis;* it may also, however, have the meaning of "light," and be regarded as coming from *lĕvis.* Consult note, page lxiv, of this volume.—35. *Advenam.* "From foreign climes." Alluding to the migratory habits of the crane, and its seeking the warm climate of Italy at the approach of winter. Cranes formed a favorite article on the tables of the rich.—37. *Quis non malarum,* &c. "Who, amid employments such as these, does not forget the anxious cares which love carries in its train?" Complete the ellipsis as follows: *Quis non obliviscitur malarum curarum, quas curas,* &c.—39. *In partem juvat,* &c. "Aid, on her side, in the management of household affairs, and the rearing of a sweet offspring."—41. *Sabina.* The domestic virtues and the strict morality of the Sabines are frequently alluded to by the ancient writers.—*Aut perusta solibus,* &c. "Or the wife of the industrious Apulian, embrowned by the sun."—43. *Sacrum.* The hearth was sacred to the Lares.—*Vetustis.* In the sense of *aridis*.—45. *Lætum pecus.* "The joyous flock."—47. *Horna vina.* "This year's wine." The poor, and lower orders, were accustomed to drink the new wine from the *dolium,* after the fermentation had subsided. Hence it was called *vinum doliare.* The *dolium* was the large vessel in which the wine was left to ferment, before it was transferred to the *amphora* or *cadus.*

49–54. 49. *Lucrina conchylia.* "The Lucrine shell-fish." The Lucrine lake was celebrated for oysters and other shell-fish.—50. *Rhombus.* "The turbot."—*Scari.* The Scarus ("Scar" or "Char") was held in high estimation by the ancients. Pliny (*H. N.,* ix., 17) remarks of it, that it is the only fish which ruminates: an observation which had been made by

Aristotle before him; and hence, according to this latter writer, the name *μήρυξ*, given to it by the Greeks. The ancients, however, were mistaken on this point, and Buffon has corrected their error. The roasted Scarus was a favorite dish (compare *Athenæus*, vii., *ed. Schweigh.*, vol. iii., p. 175), and the liver of it was particularly commended.—51. *Si quos Eois*, &c. "If a tempest, thundered forth over the Eastern waves, turn any of their number to this sea."—53. *Afra avis*. "The Guinea fowl." Some commentators suppose the turkey to be here meant, but erroneously, since this bird was entirely unknown to the ancients. Its native country is America. On the other hand, the Guinea fowl (*Numida meleagris*) was a bird well known to the Greeks and Romans.—54. *Attagen Ionicus*. "The Ionian attagen." A species, probably, of heath-cock. Alexander the Myndian (*Athenæus*, ix., 39, vol. iii., p. 431, *ed. Schweigh.*) describes it as being a little larger than a partridge, having its back marked with numerous spots, in color approaching that of a tile, though somewhat more reddish. Mr. Walpole thinks it is the same with the *Tetrao Francolinus*. (*Walpole's Collect.*, vol. i., p. 262, *in notis.*)

57–67. 57. *Herba lapathi*. The *lapathum*, a species of sorrel, takes its name (*λάπαθον*) from its medicinal properties (*λαπάζω, purgo*).—58. *Malvæ*. Compare note on *Ode* i., 31, 16.—59. *Terminalibus*. The *Terminalia*, or festival of Terminus, the god of boundaries, were celebrated on the 23d of February (7th day before the calends of March).—60. *Hædus ereptus lupo*. Compare the explanation of Gesner: "*Ad frugalitatem rusticam refertur. Non mactaturus paterfamilias hædum integrum, epulatur ereptum lupo, et alioqui periturum.*"—65. *Positosque vernas*, &c. "And the slaves ranged around the shining Lares, the proof of a wealthy mansion," *i. e.*, ranged around the bright fire on the domestic hearth. The epithet *renidentes* is well explained by Döring: "*Ignis in foco accensi splendore refulgentes.*"—67. *Hæc ubi locutus*, &c. "When the usurer Alphius had uttered these words, on the point of becoming an inhabitant of the country, he called in all his money on the ides—on the calends (of the ensuing month) he seeks again to lay it out!" The usurer, convinced of the superior felicity which a country life can bestow, calls in all his outstanding capital for the purpose of purchasing a farm; but when the calends of the next month arrive, and bring with them the usual period for laying out money at interest, his old habits of gain return, the picture which he has just drawn fades rapidly from before his view, and the intended cultivator of the soil becomes once more the usurer Alphius Among the Romans, the calends and ides were the two periods of the month when money was either laid out at interest or called in. As the interest of money was usually paid on the calends, they are hence called *tristes* (*Serm.*, i., 3, 87) and *celeres* (*Ovid, Rem. Am.*, 561), and a book in which the sums demanded were marked, was termed *Calendarium* (*Senec., Benef.*, i., 2, and vii., 10. *Id., Ep.*, xiv., 87.)

EPODE III. Mæcenas had invited Horace to sup with him, and had sportively placed amid the more exquisite viands a dish highly seasoned with garlic (*moretum alliatum*. Compare *Donatus, ad Terent. Phorm.*, ii., 2). Of this the poet partook, but having suffered severely in consequence, he here wreaks his vengeance on the offending plant, describing

it as a sufficient punishment for the blackest crimes, and as forming one of the deadliest of poisons.

1–17. 1. *Olim.* "Hereafter."—3. *Edit cicutis,* &c. "Let him eat garlic, more noxious than hemlock." The poet recommends garlic as a punishment, instead of hemlock, the usual potion among the Athenians. *Edit* is given for *edat,* according to the ancient mode of inflecting, *edim, edis, edit;* like *sim, sis, sit.* This form is adopted in all the best editions. The common reading is *edat.*—4. *O dura messorum ilia.* Garlic and wild thyme (*serpyllum*), pounded together, were used by the Roman farmers to recruit the exhausted spirits of the reapers, and those who had labored in the heat. The poet expresses his surprise at their being able to endure such food.—5. *Quid hoc veneni,* &c. "What poison is this that rages in my vitals?"—6. *Viperinus cruor.* The blood of vipers was regarded by the ancients as a most fatal poison.—7. *Fefellit.* In the sense of *latuit.* —*An malos Canidia,* &c. "Or did Canidia dress the deadly dish?" Canidia, a reputed sorceress, ridiculed by the poet in the fifth epode. Compare the Introductory Remarks to that piece.—9. *Ut.* "When."—11. *Ignota tauris,* &c. An hypallage for *ignotis tauros illigaturum jugis.* An allusion to the fire-breathing bulls that were to be yoked by Jason as one of the conditions of his obtaining from Æetes the golden fleece.—12. *Perunxit hoc Iasonem.* Medea gave Jason an unguent, with which he was to anoint his person, and by the virtues of which he was to be safe from harm. The poet pleasantly asserts that this was none other than the juice of garlic.—13. *Hoc delibutis,* &c. "By presents infected with this having taken vengeance on her rival, she fled away on a winged serpent." Alluding to the fate of Creusa, or Glauce, the daughter of Creon, and the flight of Medea through the air in a car drawn by winged serpents.—15. *Nec tantus unquam,* &c. "Nor hath such scorching heat from the stars ever settled on thirsty Apulia." The allusion is to the supposed influence of the dog-star in increasing the summer heats.—17. *Nec munus humeris,* &c. "Nor did the fatal gift burn with more fury on the shoulders of the indefatigable Hercules." The reference is to the poisoned garment which Dejanira sent to Hercules, and which had been dipped in the blood of the centaur Nessus, slain by one of the arrows of Hercules.

Epode IV. Addressed to some individual who had risen, amid the troubles of the civil war, from the condition of a slave to the rank of military tribune and to the possession of riches, but whose corrupt morals and intolerable insolence had made him an object of universal detestation. The bard indignantly laments that such a man should be enabled to display himself proudly along the Sacred Way, should be the owner of extensive possessions, and should, by his rank as tribune, have it in his power to sit among the equites at the public spectacles, in advance of the rest of the people. The scholiasts Acron and Porphyrion make this epode to have been written against Menas, the freedman of Pompey, an opinion adopted by the earlier commentators. In most MSS., too, it is inscribed to him. The more recent editors, however, have rejected this supposition, and with perfect propriety. We read nowhere else of Menas's having obtained the office of military tribune, nor of any servile punishments which he had undergone in a peculiar degree while still in a state of slav

ery, neither is any mention made here of that perfidy and frequent changing of sides which formed so great a blot in the character of this individual. Consult note on *Ode* iii., 16, 15.

1–9. 1. *Lupis et agnis*, &c. "There is as strong an aversion on my part toward thee, O thou whose back has been galled by the Iberian lash, and whose legs have been lacerated by the hard fetter, as falls by nature to the lot of wolves and lambs."—3. *Ibericis funibus.* Alluding to a lash composed of ropes made of the *spartum*, or Spanish broom. This plant grew in great abundance near Carthago Nova, on the coast of Spain. —4. *Dura compede.* Among the Romans, the worst kind of slaves were compelled to work in fetters, as well in the *ergastulum*, or work-house, as in the fields.—7. *Sacram metiente te viam.* "As thou struttest proudly along the Sacred Way." The term *metiente* well describes the affected dignity of the worthless upstart, in his measuring, as it were, his very steps.—*Sacram viam.* The Sacred Way was a general place of resort for the idle, and for those who wished to display themselves to public view. Compare *Sat.*, i., 9, 1.—8. *Cum bis trium ulnarum toga.* The wealthy and luxurious were fond of appearing abroad in long and loose gowns, as a mark of their opulence and rank.—9. *Ut ora vertat*, &c. "How the indignation of those who pass to and fro, most openly expressed, turns their looks on thee."

11–20. 11. *Sectus flagellis*, &c. "This wretch, (say they), cut with the rods of the triumvirs until the beadle was weary," &c. The allusion is to the *Triumviri Capitales*, who judged concerning slaves and persons of the lowest rank, and who also had the charge of the prison and of the execution of condemned criminals. The *præco* used to proclaim the offence, and the sentence passed upon it, while that sentence was being inflicted. —13. *Arat.* In the sense of *possidet.*—*Falerni fundi.* The wealthy Romans were accustomed to have large possessions in the fertile territory of Campania, which is here designated by the name of its celebrated vineyards.—14. *Et Appiam mannis terit.* "And wears out the very Appian Way with his horses," *i. e.*, is constantly frequenting the Appian Way with his long train of equipage. The Appian Way led first to Capua, and afterward to Brundisium. It was commenced by Appius Claudius Cæcus, in his censorship, B.C. 312, and carried on to Capua. The part from Capua to Brundisium was begun by the consul Appius Claudius Pulcher, grandson of Cæcus, B.C. 249, and was completed by another consul of the same family thirty-six years after.—15. *Sedilibusque magnus*, &c. According to the law of L. Roscius Otho, passed A.U.C. 686, fourteen rows of benches, immediately after the orchestra, a place where the senate sat, were appropriated in the theatre and amphitheatre for the accommodation of the knights. As the tribunes of the soldiers had an equal right with the equites, they were entitled to seats in this same quarter; and hence the individual to whom the poet alludes, though of servile origin, boldly takes his place on the foremost of the equestrian benches, nor fears the law of Otho.—17. *Quid attinet*, &c. "To what purpose is it that so many vessels, their beaks armed with heavy brass, are sent against pirates and a band of slaves, if this wretch is made a military tribune?" The idea intended to be conveyed is as follows: Why go to so much expense in equipping fleets against pirates and slaves, when slaves at home elevate

themselves to the highest stations? The allusion appears to be to the armament fitted out by Octavianus (Augustus) against Sextus Pompeius, A.U.C. 718, whose principal strength consisted of pirates and fugitive slaves.—20. *Tribuno militum.* In each legion there were six military tribunes, each of whom in battle seems to have had charge of ten centuries, which, when full, would amount to a thousand men; hence the corresponding Greek appellation is *χιλιάρχης*.

EPODE V. The bard ridicules Canidia, who, herself advanced in years, was seeking by incantations and charms to regain the affections of the old and foolish Varus. A strange scene of magic rites is introduced, and the piece opens with the piteous exclamations of a boy of noble birth, whom Canidia and her associate hags are preparing to kill by a slow and dreadful process, and from whose marrow and dried liver a philter or love-potion is to be prepared, all-powerful for recalling the inconstant Varus. It will be readily perceived that the greater part of this is mere fiction, and that the real object of the poet is to inflict well-merited chastisement on those females of the day, in whose licentious habits age had been able to produce no alteration, and who, when their beauty had departed, had recourse to strange and superstitious expedients for securing admirers.

1–24. 1. *At, O deorum*, &c. The scene opens, as we have already remarked, with the supplications of a boy, who is supposed to be surrounded by the hags, and who reads their purpose in their looks. He conjures them to have compassion on him by the tenderness of mothers for their children, by his birth, and by the justice of the gods.—4. *Truces.* "Fiercely turned."—5. *Partubus veris.* Alluding to the frequent stealing of infants on the part of these hags.—7. *Per hoc inane*, &c. "By this vain ornament of purple." Young men of family wore a gown bordered with purple, called the *toga prætexta*, until the age of seventeen, when they put on the *toga virilis*. The epithet *inane* expresses the disregard of Canidia for this emblem of rank.—9. *Aut uti petita*, &c. "Or like a savage beast of prey wounded by the dart."—11. *Ut hæc tremente*, &c. "When the boy, after having uttered these complaints with trembling lips, stood among them, with his ornaments stripped off, a tender body," &c. Under the term *insignia*, the poet includes both the *toga prætexta* and the *bulla*. This latter was a golden ball or boss, which hung from the neck on the breast, as some think in the shape of a heart, but, according to others, round, with the figure of a heart engraved on it. The sons of freedmen and of poorer citizens used only a leathern boss.—15. *Canidia, brevibus implicata*, &c. "Then Canidia, having entwined her locks and dishevelled head with small vipers," &c. The costume most commonly assigned to the furies is here imitated.—17. *Jubet sepulcris*, &c. Preparations are now made for the unhallowed rites; and first, the wood to be used for the fire must be that of the wild fig-tree, torn up from a burying-place. The wood supposed to be employed on such occasions was always that of some inauspicious or ill-omened tree, and in this class the wild fig-tree was particularly ranked, both on account of its sterility, and its springing up spontaneously among tombs.—18. *Cupressus funebres.* "Funereal cypresses." Consult note on *Ode* ii., 14, 23.—19. *Et uncta turpis ova ranæ sanguine*, &c. The order of construction is as follows: *Et ova* nocturnæ strigis,

uncta sanguine turpis ranæ, plumamque nocturnæ strigis. "And the eggs, smeared with the blood of a loathsome toad, and the plumage of a midnight screech-owl." The ancients believed the blood of the toad, like that of the viper, to be poisonous.—21. *Iolcos.* A city of Thessaly, all which country was famed for producing herbs used in magic rites. Iolcos was situate, according to Pindar (*Nem.*, iv., 87), at the foot of Mount Pelion, and was the birth-place of Jason and his ancestors.—*Iberia.* A tract of country bordering upon, and situate to the east of Colchis. The allusion is consequently to the same herbs in the use of which Medea is reputed to have been so skillful.—24. *Flammis aduri Colchicis.* "To be concocted with magic fires." The epithet *Colchicis* is here equivalent to *magicis*, *i. e.*, such fires as the Colchian Medea was wont to kindle, from the wood of baleful trees, for the performance of her magic rites.

25–39. 25. *Expedita.* "With her robe tucked up." The term may also be simply rendered "active." Consult note on *Epode* i., 34.—*Sagana.* Sagana, Veia, and Folia were sorceresses attendant on Canidia. —26. *Avernales aquas.* Waters brought from the Lake Avernus, one of the fabled entrances to the lower world, and used here for the purposes of magic lustration.—27. *Marinus echinus.* "A sea-urchin." The sea-urchin among fishes is analogous to the hedgehog among land animals, and hence the name *echinus* (ἐχῖνος) applied by the ancients to both. The sea-urchin, however, has finer and sharper prickles than the other, resembling more human hair in a bristly state.—28. *Laurens aper.* The marshes of Laurentum, in ancient Latium, were famous for the number and size of the wild boars which they bred in their reedy pastures.—29. *Abacta nulla conscientia.* "Deterred by no remorse."—30. *Humum exhauriebat.* "Began to dig a pit."—32. *Quo posset infossus puer*, &c. "In which the boy, having his body buried, might pine away in full view of food changed twice or thrice during the long day." The expression *longo die* is well explained by Mitscherlich: "*Qui puero fame excruciato longissimus videbatur.*"—35. *Quum promineret ore*, &c. "Projecting with his face above the surface of the ground, as far as bodies suspended by the chin are out of the water," *i. e.*, as far as the persons of those who swim appear above the level of the water.—37. *Exsucca medulla.* "His marrow destitute of moisture."—38. *Amoris esset poculum.* "Might form the ingredients of a potion for love." A philter, which had the power of producing love.—39. *Interminato quum semel*, &c. "When once his eye-balls had withered away, fixed steadily on the forbidden food." *Quum semel* is here equivalent to *simul ac.*

41–60. 41. *Hic irresectum*, &c. The long, uncut nail occupies a prominent place in the costume of the ancient sorceresses.—43. *Quid dixit? aut quid tacuit?* Equivalent in spirit to *Nefaria quæque effata et palam professa est.*—45. *Nox et Diana.* Canidia, after the manner of sorceresses, invokes Night and Hecate, who were supposed to preside over magic rites.—*Quæ silentium regis.* An allusion to Diana's shining during the silence of the night, the season best adapted for the ceremonies of magic. —47. *Nunc, nunc adeste*, &c. Mitscherlich makes this an imitation of an old form of prayer, and equivalent to "*Mihi propitiæ sitis, ira vestra in hostes obligata.*" The scholiast is wrong in supposing the meaning of the latter part to be "*in Varum iram vestram effundite.*"—48. *Numen*

"Power."—51. *Senem, quod omnes rideant*, &c. "May the dogs of the Subura drive him hither with their barking, that all may laugh at his expense, the aged profligate, anointed with an essence more powerful than any which my hands have hitherto prepared."—*Senem adulterum*. The allusion is to Varus, and the manner in which he is here indicated by Canidia tends indirectly to cast ridicule upon herself for seeking to reclaim such an admirer.—52. *Suburanæ canes*. The Subura was the most profligate quarter of Rome, and the rambles of Varus, therefore, in this part of the capital, were any thing else but creditable.—53. *Nardo perunctum*. The allusion here is an ironical one. Canidia does not refer to any actual unguent of her own preparing, but to the virtues of the magic herbs, which are to be all-powerful in recalling the inconstant Varus.—55. *Quid acci dit*, &c. The dash at the end of the preceding verse is placed there to denote that Canidia, after having proceeded thus far with her incantations, pauses in expectation of the arrival of Varus, which is to be their intended result. When this, however, is delayed longer than she imagined it would be, the sorceress resumes her spell: "What has happened? Why are my direful drugs less powerful than those of the barbarian Medea?" *i. e.*, why have these once efficacious spells lost all their power in bringing back the absent Varus?—*Barbaræ*. This epithet, here applied to Medea, in imitation of the Greek usage, is intended merely to designate her as a native of a foreign land, *i. e.*, Colchis.—57. *Quibus superbam fugit*, &c. Consult note on *Epode* iii., 13.—59. *Tabo*. Equivalent to *veneno*.—60. *Incendio abstulit*. Compare the graphic picture drawn by Euripides (*Med.*, 1183, *seqq.*) of the unearthly fires which consumed the unfortunate rival of Medea.

61–79. 61. *Sub hæc*. "Upon this."—62. *Lenire*. "Attempted to move." The infinitive is here put for the imperfect of the indicative. This construction is usually explained by an ellipsis of *cæpit* or *cæperunt*, which may often be supplied; in other cases, however, it will not accord with the sense. In the present instance, *tentavit* may be understood. There appears to be some analogy between this usage of the infinitive in Latin, and the idiom of the Greek, by which the same mood, taken as an absolute verbal idea only, is made to stand for the imperative.—63. *Unde*. "In what words." The unhappy boy is at a loss in what words to express his angry and indignant feelings at the horrid rites practiced by the hags, and at the still more horrid cruelty which they meditate toward himself.—64. *Thyesteas preces*. "Imprecations." Such as Thyestes uttered against Atreus.—65. *Venena magica*, &c. "Drugs, of magic influence, may confound, indeed, the distinctions between right and wrong, but they can not alter the destiny of mortals." The idea intended to be conveyed is this: The spells of the sorceress may succeed in accomplishing the darkest of crimes, but they can not avert the punishment which such offences will inevitably receive.—67. *Diris agam vos*. "With my curses will I pursue you." After *diris* understand *precibus*.—70. *Nocturnus occurram furor*. "I will haunt you as a tormentor in the night season."—72. *Quæ vis deorum*, &c. "Such is the power of those divinities the Manes." The ellipsis is to be supplied as follows: "*Ea vi quæ vis est*," &c.—75. *Vicatim*. "From street to street."—76. *Obscenas anus*. "Filthy hags."—77. *Different*. "Shall tear."—78. *Esquilinæ alites*. The birds of prey frequented the Esquiline quarter, because here the bodies of mal-

efactors were left exposed, and here, also, the poor and slaves were interred. Subsequently, however, the character of the place was entirely changed by the splendid residence and gardens of Mæcenas. Consult note on *Ode* iii., 29, 10.—79. *Neque hoc parentes*, &c. The boy's last thoughts, observes Francis, are tenderly employed in reflecting upon the grief of his parents; yet he seems to comfort them, and at the same time to confirm the truth of his prediction, by that consolation which they shall receive in the death of these sorceresses.

Epode VI. Addressed to a cowardly and mercenary slanderer. It is commonly thought that this piece was written against Cassius Severus, and, in many editions, it appears with an inscription to this effect. Such a supposition, however, is perfectly gratuitous. It is probable that the title in question originated with some scholiast, who, having read in Tacitus (*Ann.*, i., 72, and iv., 21) of the licentious spirit and defamatory pen of Cassius Severus, erroneously imagined him to be the one whom the poet here attacks.

1–14. 1. *Quid immerentes*, &c. "Thou cur, why, being cowardly against wolves, dost thou snarl at inoffensive strangers?" By the term *hospites* are here meant those who are entirely unknown to the individual, but whom he, notwithstanding, makes the subjects of his envenomed attacks.—3. *Inanes*. As proceeding from a cowardly and spiritless cur.—4. *Remorsurum*. "Who am ready to bite in return."—5. *Molossus, aut fulvus Lacon*. "A Molossian, or a tawny Laconian dog." The Molossian and Laconian dogs were of a robust make, and valuable as well in hunting wild beasts as in defending the flocks from nocturnal thieves and from the attacks of wolves. Travellers still describe the dogs in this quarter as remarkable for size and extremely fierce. The Molossi occupied the northeastern part of Epirus.—6. *Amica vis*. "A friendly aid."—7. *Agam quæcunque præcedet fera*. "I will pursue whatever savage beast shall go before me."—10. *Projectum odoraris cibum*. "Smell at the food thrown to thee." A figurative mode of expressing that the individual whom he attacks was easily bribed to silence.—12. *Parata tollo cornua*. The poet alludes to his iambics, with which he stands prepared to assail all evil-doers, as the bull is ready with its horns against every one who provokes it to the attack.—13. *Qualis Lycambæ*, &c. "Like him who was rejected as a son-in-law by the faithless Lycambes, or like the fierce enemy of Bupalus." *Lycambæ* is the dative, by a Græcism, for the ablative, and, by another Græcism, *Bupalo*, the dative, is put for *Bupali*.—*Lycambæ*. The allusion is to Archilochus. Lycambes had promised him his daughter Neobule in marriage, but afterward changed his mind and gave her to another. Archilochus, in revenge, wrote a poem against him, in iambic verse, so cruelly satirical that both father and daughter hung themselves in despair. Such, at least, is the common account. It would seem, however, from some authorities, that Neobule killed herself, not on account of the verses of Archilochus, but through despair at the loss of her father. (Compare *Schoell, Hist. Lit. Græc.*, vol. i., p. 199.)—14. *Bupalo*. The allusion is to the poet Hipponax, and the brothers Bupalus and Anthermus.

EPODE VII. After the overthrow of Sextus Pompeius, the republic seemed once more destined to taste of repose. The respite, however, was of short duration, and the enmity of Octavianus and Antony soon rekindled the flames of war. It was about this period that the present poem was written. The bard mourns over the intestine divisions of his countrymen, and imputes the horrors of the civil wars to the evil destiny entailed upon the Romans by the blood of Remus.

1–20. 1. *Scelesti.* "Stained with guilt." An allusion to the guilt and bloodshed of the civil wars.—2. *Conditi.* "So lately sheathed." Understand *vaginis*. The poet refers to the short period of repose which ensued after the overthrow of Sextus Pompeius. Compare Introductory Remarks. —3. *Campis atque Neptuno super.* "On the fields and on the ocean." Equivalent to *terra marique.* Compare *Ode* ii., 1, 29.—5. *Non ut superbas*, &c. The idea intended to be conveyed is as follows: These swords are not drawn against the enemies of our country, as they were in former days against haughty Carthage, and as they now should be against the Britons, still bidding defiance to our arms: they are to be turned upon ourselves, they are to enter our own bosoms, in order that the wishes of the Parthians, of our bitterest foes, may be accomplished, and that Rome may fall in ruins by the hands of her sons.—7. *Intactus.* "Still unsubdued."—*Descenderet Sacra catenatus via.* "Might descend in chains along the Sacred Way," *i. e.*, might be led in triumph through the streets of the capital, and, after this, be consigned to imprisonment and death. In the celebration of the triumph, the Roman general, when he reached the spot where now is the Arch of Severus, and before he ascended the Capitoline Hill, gave the signal to conduct the captive kings and leaders of the enemy to prison, and there put them to death.—11. *Hic mos.* "This custom" of raging against their own species.—*Fuit.* The aorist, in the sense of *deprehenditur*, "is found."—12. *Nunquam nisi in dispar feris.* "Which are never cruel except toward animals of a different kind."—13. *Vis acrior.* "Some superior power," *i. e.*, that of destiny.—14. *Culpa.* "The guilt of your forefathers, entailed upon their offspring." The allusion is to the guilt of Romulus, which is to be atoned for by posterity.—15. *Pallor albus.* "A deadly paleness." Consult note on *Ode* iii., 10, 14.—16. *Mentesque perculsæ stupent.* "And their conscience-stricken minds are stupefied."—17. *Sic est*, &c. After a pathetic pause, as Sanadon remarks, Horace adheres to the last two causes he had mentioned. He therefore imputes the civil wars to the destinies and to the death of Remus, as if the destinies had condemned the Romans to expiate the fratricide of that prince by destroying one another with their own arms. This was going very far back in order to remove the idea of the real cause of their present calamities.—*Agunt.* "Harass." —18. *Scelusque fraternæ necis.* The guilt of Romulus in slaying his brother Remus.—19. *Ut.* "Ever since."—20. *Sacer nepotibus.* "Accursed for posterity," *i. e.*, fatal to them. Compare the explanation of the scholiast, as cited by Zeune: "*Quem suo cruore expiaturi erant.*"

EPODE IX. Written when the news of the victory at Actium was first received at Rome. The bard addresses his patron, then at the scene of action.

1–15. 1 *Repostum Cæcubum ad festas dapes.* "Cæcuban wine, stored away for joyous feasts," *i. e.*, put away in some inner and secret crypt, and purposely preserved for some joyous occasion. Consult note on *Ode* i., 20, 9.—3. *Sub alta domo.* "Beneath thy stately abode." Consult note on *Ode* iii., 29, 10.—*Sic Jovi gratum.* "So is it pleasing to Jove," *i. e.*, in doing this, we shall be performing an act agreeable to Jove, the guardian of our empire.—4. *Beate.* This epithet has reference to the opulence of Mæcenas, to his lofty abode on the Esquiline (*alta domus*), his beautiful gardens, &c.—5. *Sonante mixtum tibiis*, &c. "While the lyre sends forth a strain intermingled with the music of flutes, that uttering the Dorian, these the Phrygian mood." With *hac* understand *sonante*; with *illis*, *sonantibus*. The music of the lyre and the flute are to succeed each other alternately: the strains of the former are to be grave and severe, such being the character of the Dorian mood; the music of the flutes, on the other hand, is to be of a wild and bacchic character, in accordance with the Phrygian mood. Donkin, in explanation of this passage, remarks as follows: "If the ancient Dorian and Lydian octave were employed, the former being of the fourth species, while the latter was of the second, and pitched two tones higher, the series of intervals heard would consist of fourths and major thirds, or rather double tones."—7. *Actus cum freto Neptunius dux.* "When the Neptunian chief, driven from the Sicilian strait." The allusion is to Sextus Pompeius, who boastingly styled himself the son of Neptune, because his father had once held the command of the sea. Agrippa, in B.C. 36, defeated him off the northern coast of Sicily, off Mylæ, and again off Naulochus.—10. *Servis amicus perfidis.* According to *Dio Cassius* (xlviii., 19), the number of fugitive slaves who went over to Pompeius was so great, that the Vestal Virgins were accustomed, during the performance of sacred rites, to offer up prayers for a cessation of this evil.—11. *Romanus.* The allusion is to the Romans in the army of Antony.—12. *Emancipatus feminæ.* "Subjected as a voluntary slave to a woman." The reference is to Cleopatra.—13. *Fert vallum et arma miles*, &c. "Bears the stake and arms as a soldier, and can yield obedience to withered eunuchs." The poet expresses his indignation, that Romans, hardy enough to endure the toils of military service, can, at the same time, be so wanting in spirit as to yield obedience to the orders of eunuchs. The allusion, in the words *fert vallum*, is to that part of Roman discipline which compelled each soldier to carry, among other things, a certain number of stakes (usually three or four) to be used in encamping.—*Spadonibus.* The allusion seems to be principally to the eunuch Mardion, who, according to Plutarch, along with Pothinus, Iras, and Charmion, had the chief direction of Cleopatra's affairs (*ὑφ' ὧν τὰ μέγιστα διοικεῖται τῆς ἡγεμονίας. Plut., Vit. Ant.*, c. lx., vol. vi., p. 132, *ed. Hutten*).—15. *Turpe conopium.* "A vile Egyptian canopy." The *conopium* was a canopy, curtain, or veil of net-work, used for the purpose of keeping off gnats and flies. It was principally employed by the Egyptians on account of the great number of these insects produced by the marshes of the Nile. The scholiast, in his explanation of the term, furnishes us with its etymology: "*Genus retis ad muscas et culices* (*κώνωπας*) abigendos, quo Alexandrini potissimum utuntur propter *culicum illic abundantiam.*" To a genuine Roman spirit the use of such an article appeared degrading effeminacy.

17–22. 17. *Ad hoc frementes*, &c. "Indignant at this spectacle, two thousand Gauls turned about their steeds, bidding Cæsar hail." The poet evidently alludes to the defection of Deiotarus and Amyntas, two leaders of the Gallo-Græcians, or Galatians, who went over to Augustus a short time previous to the battle of Actium. In the motive, however, which Horace assigns for this step, there is more of bitter sarcasm than historical truth.—*Verterunt*. The penult is here shortened by systole, as it is called.—19. *Hostiliumque navium portu latent*, &c. "And the sterns of hostile ships, impelled toward the left, lie concealed in the harbor." In order to understand clearly this somewhat obscure passage, we must bear in mind that the present piece was written before any very definite particulars respecting the battle of Actium had reached the capital. The poet, therefore, exercises some licence on the occasion, and supposes that a division of Antony's fleet, equally indignant with the Gallic horsemen, retired from the fight into the harbor, and, in order that their defection might be less apparent, rowed their vessels astern, or impelled them into the harbor stern foremost. (Compare the Greek expression *πρύμναν κρούσασθαι*, and *Valckenaer, ad Herodot.*, viii., 84.) In executing this movement they would have necessarily to move toward the left, as Antony's fleet was drawn up on the right and facing Italy.—21. *Io Triumphe!* &c. The poet, personifying Triumph, addresses it as a god, and complains of its tardy approach. The idea intended to be conveyed by the whole passage from the present line to the 26th, both inclusive, is simply as follows: When shall we celebrate the triumph due to this most glorious victory, a triumph to be ranked far before both that of Marius over Jugurtha, and that of Scipio for the overthrow of Carthage?—*Aureos currus*. Alluding to the triumphal chariot, which was wont to be adorned with gold and ivory.—22. *Intactas boves*. The Roman triumphs always ended with a sacrifice to Jove, and the victims, as in every other offering to the gods, were to be such as had never felt the yoke. With *intactas*, therefore, we must understand *jugo*.

23–38. 23. *Nec Jugurthino parem*, &c. "Thou didst neither bring back a leader equal to him from the war of Jugurtha, nor Africanus, unto whom valor reared a monument upon the ruins of Carthage," *i. e.*, Marius did not return with equal glory from the subjugation of Jugurtha, nor the younger Africanus from the destruction of Carthage.—27. *Punico lugubre mutavit sagum*. "Has changed his purple robe for one of mourning." An hypallage for *mutavit Punicum sagum lugubri* sago. The Roman *sagum* was properly a military robe: here, however, the term is taken in a more extended sense. The allusion in the text is to Antony, and the epithet *Punico* may either refer simply to the color of his *paludamentum*, or general's robe, or else, what appears preferable, may contain a general censure on the previous luxury and splendor of his attire.—29. *Aut ille centum nobilem*, &c. This passage would seem to confirm the truth of the remark made in a previous note (*v.* 19), that no accurate accounts had as yet reached the capital either respecting the details of the fight itself, or the ulterior movements of Antony.—30. *Ventis non suis*. "With unpropitious winds."—31. *Exercitatas Noto*. "Agitated by the blast of the South." As regards the Syrtes, consult note on *Ode* i., 7, 22.—32. *Incerto mari*. "In doubtful course over the sea," *i. e.*, as if not knowing where to anchor.—33. *Capaciores affer huc*, &c. The joy of Horace was too

lively, as Dacier remarks, to wait the return of Mæcenas. He celebrates the victory the moment he receives the news, and he thinks his apprehensions for the safety of Octavianus ought now to cease, for it was not known at Rome that he intended to complete his conquest by pursuing Antony, and exposing himself to new dangers.—35. *Fluentem nauseam.* "The rising qualm."—37. *Rerum.* "For the interests."—38. *Lyæo.* Consult note on *Ode* i., 22, 4.

EPODE X. Addressed to Mævius, a contemptible poet of the day, who was on the eve of embarking for Greece. The bard prays heartily that he may be shipwrecked, and vows a sacrifice to the storms if they will but destroy him. This Mævius is the same with the one to whom Virgil satirically alludes in his third Eclogue (*v.* 90): "*Qui Bavium non odit, amet tua carmina, Mævi.*" He would seem to have incurred the resentment of both Virgil and Horace by his railing and slanderous propensities.

1–24. 1. *Mala soluta*, &c. "The vessel, loosened from her moorings, sails forth under evil auspices, bearing as she does the fetid Mævius."—2. *Olentem.* Compare the explanation of Mitscherlich: "*Hircini odoris hominem.*" Rutgersius (*Lect. Venus.*, x., 10) thinks that this epithet is rather meant to be applied to the character of Mævius as a poet, and to his affectation of obsolete words. There is far more of bitter satire, however, in *olentem*, if considered as a personal allusion.—3. *Utrumque latus.* "Each side of her." Understand *navis.*—4. *Auster.* The poet enumerates the winds *Auster*, *Eurus*, and *Aquilo*, in order to convey a livelier image of a tempest, by the contending together of these opposing blasts, so that, in fact, a tornado is meant.—5. *Niger rudentes Eurus*, &c. "May the dark southeast wind scatter her rigging and shivered oars in the sea turned up from its lowest depths." By *niger* is meant, in reality, a dark, cloud-collecting wind.—7. *Quantus.* "With as great fury as," *i. e.*, with all the fury it has when, &c.—8. *Trementes.* "Waving to and fro beneath the blast."—9. *Sidus amicum.* "The star friendly to mariners." The allusion is to the Dioscuri. Consult note on *Ode* i., 3, 2.—10. *Orion.* Consult note on *Ode* iii., 27, 17.—12. *Quam Graia victorum manus*, &c. The poet alludes to the destruction by Minerva of the vessel that bore the Oilean Ajax, and to the shipwreck of the Grecian fleet off the promontory of Caphareus in Eubœa.—16. *Pallor luteus.* Consult note on *Ode* iii., 10, 14.—18. *Aversum ad Jovem.* "To unpropitious Jove."—19. *Ionius udo*, &c. "When the Ionian Sea, roaring with the blasts of the rainy South." The term *sinus*, here applied to the Ionian Sea, has reference to its being bent into numerous gulfs. In strict geographical language, however, the expression *Ionius sinus*, about the time of Horace, denoted merely a part of the Adriatic.—21. *Opima quod si*, &c. The poet vows a sacrifice to the Tempests, if the corpse of the shipwrecked Mævius, cast unburied on the shore, become the prey of birds. Some commentators refer the expression *opima præda* to corpulence of person on the part of Mævius. This, however, is mere conjecture. The words may, with more propriety, be rendered "a dainty prey."—24. *Tempestatibus.* The ancients were accustomed to sacrifice a black lamb to the Storms and Tempests, and a white one to the Western wind.

EPODE XIII. Addressed to a party of friends, with whom the poet wishes to spend a day of rain and storm amid the joys of wine. He exhorts them to seize the present hour, and to dismiss the future from their thoughts. To add weight to this Epicurean maxim, the authority of the Centaur Chiron is adduced, who advises the young Achilles, since fate had destined him for a short career, to dispel his cares with wine and song.

1–6. 1. *Horrida tempestas cælum contraxit.* "A gloomy tempest has narrowed the expanse of heaven." The space appears diminished when the sky is covered with clouds.—2. *Deducunt Jovem.* "Bring down the upper air." By *Jupiter* is here meant the higher part of the atmosphere (*æther*). The ancients considered rain as the air dissolved.—*Siluæ.* A diæresis, on account of the metre, for *silvæ.*—3. *Rapiamus, amici,* &c. "My friends, let us seize an opportunity from the passing day."—5. *Obducta solvatur fronte senectus.* "Let the clouded brow of sadness be relaxed." Literally, "let sadness, with clouded brow, be relaxed." *Senectus* does not here mean age, but "*sadness*" or "melancholy." Compare the scholium of Porphyrion: "*Senectutem pro gravitate ac severitate accipe.*"—6. *Tu vina Torquato move,* &c. The poet, eager for the expected entertainment, imagines his friends already present, and, addressing himself to one of the party supposed to be assembled, exclaims, "Do thou produce the wine, pressed when my Torquatus was consul." The force of *move,* in this passage, is best explained on the principle that this was to be a feast of contribution, and that Horace calls first upon him who was to furnish the wine. The wine to be drunk on this occasion is that which had been made in the year when L. Manlius Torquatus was consul. Consult note on *Ode* iii., 21, 1.

7–18. 7. *Cætera mitte loqui.* "Cease to talk of other things." The poet alludes to some cause of anxiety on the part of his friend.—*Deus hæc fortasse benigna,* &c. "Perhaps the deity will, by a kind change, restore what now disquiets thee to its former state.—8. *Achæmenio.* Consult note on *Ode* iii., 1, 44.—*Cyllenea.* The lyre is here called "Cyllenean," because invented by Mercury, who was born on Cyllene, a mountain in the northern part of Arcadia, on the borders of Achaia.—11. *Nobilis centaurus.* Chiron.—*Alumno.* Achilles.—13. *Assaraci tellus.* "The land of Assaracus," *i. e.*, Troy. Assaracus was a son of Tros, and the grandsire of Anchises. (Compare *Il.*, xx., 230.)—15. *Curto subtemine.* "By a short thread." We have adopted Bentley's emendation, *curto.* The common lection, *certo subtemine* ("by a thread that fixes thy destiny"), is far inferior. The term *subtemen* means properly the *woof* or *weft, i. e.,* the threads inserted into the warp.—18. *Deformis ægrimoniæ,* &c. "The sweet soothers of disfiguring melancholy."

EPODE XVI. The republic, as Sanadon remarks, had been violently agitated by civil commotions for almost sixty years, beginning with the days of Marius and Sylla. A fresh scene of bloodshed was now approaching, and the quarrel between Octavianus and Antony threatened the Roman world with a general dissolution. A battle was expected, and that battle was to decide, as it were, the fate of the universe. An event of such deep interest engrossed the minds of men. A feeling of uncertainty

as to the issue of the contest filled them with alarm, and a remembrance of the preceding wars collected into one point of view all the horrors which they had produced. The poet, amid these scenes of terror, composed this epode. He proposes to the Romans a desertion of their country, and a retreat to the Fortunate Islands, where the gods promised them a more tranquil and a happier life. To confirm this advice, the example of the Phocæans is cited, who abandoned their native city rather than live under the dominion of Cyrus, and bound themselves by a common oath never to return.

1–13. 1. *Altera jam teritur*, &c. "A second age is now wasting away in civil wars." By this second age is understood the period which intervened between the death of Cæsar and the contest of Octavianus and Antony. The first age extended from the entrance of Sylla into Rome with an armed force to the death of Cæsar. If we make the present epode to have been written A.U.C. 721, B.C. 32, the whole antecedent period here referred to would be fifty-six years; and if we allow, as is commonly done, thirty years to an *ætas* (or γενεά), the "second age" was within four years of its completion.—2. *Ipsa.* "Of her own accord." Equivalent to the Greek αὐτή.—3. *Quam neque finitimi*, &c. The order of construction is as follows: Nos, *impia ætas, devoti sanguinis, perdemus* eam *civitatem, quam neque*, &c.—3. *Marsi.* The poet assigns the first place to the Marsic, or Social War, as most fraught with danger to the republic.—4. *Minacis aut Etrusca*, &c. Alluding to the efforts of Porsena in behalf of the banished Tarquins, and the siege which Rome in consequence underwent. Niebuhr has clearly shown that Rome must have surrendered to Porsena, and acknowledged his sovereignty by the sacrifice of a third part of her territory. Compare *Tacitus*, "*dedita urbe*" (*Hist.*, iii., 72). One of the conditions of the treaty was that the Romans should use iron only for tillage (*Plin., H. N.*, xxxiv., 39). This, of course, would only have been submitted to by a conquered people.—5. *Æmula nec virtus Capuæ.* "Nor the rival strength of Capua." The allusion in the text appears to be to the bearing of Capua after the overthrow of Cannæ, when, as it would seem from Livy (xxiii., 6), she aimed at the empire of Italy. Capua made a league with Hannibal after this battle.—*Spartacus* Consult note on *Ode* iii., 14, 19.—6. *Novisque rebus infidelis Allobrox.* "And the Allobroges, faithless in their frequent commotions," *i. e.*, displaying their faithless character in their numerous seditions. The Allobroges were situate in the southern part of Gaul, between the Rhodanus (*Rhone*) and Isara (*Isère*).—6. *Cærulea pube.* "With its blue-eyed youth." Compare the description given by Tacitus (*Germ.*, 4) of the Germans: "*Habitus corporum . . . . idem omnibus; truces et cærulei oculi, rutilæ comæ, magna corpora.*" The allusion in the text seems to be principally to the inroad of the Cimbri and Teutones.—9. *Devoti sanguinis.* "Of devoted blood," *i. e.*, whose blood is devoted to destruction as a punishment for our fathers' crimes.—10. *Barbarus.* Alluding to the barbarian nations which formed part of the forces of Antony.—*Et urbem eques*, &c. "And the horsemen strike our city with sounding hoof," *i. e.*, ride insulting over the ruins of fallen Rome.—13. *Quæque carent ventis*, &c. "And insolently scatter the bones of Romulus, which lie concealed from winds and suns, (unlawful to be beheld!)" The sanctity of sepulchres was always guarded by the strictest laws, and their sacred character was founded on the

circumstance of their being dedicated to the Manes. The tombs of the founders of cities were regarded as particularly entitled to veneration, and it was deemed a most inauspicious omen if the remains contained in them were, by accident or in any other way, exposed to view. As, according to the Roman legend, Romulus was caught up to the skies, the allusion here to his mortal remains lying in an earthly sepulchre becomes merely a poetic one. Romulus, in fact, is here the ideal representative of the Roman people, and by the *ossa Quirini* are meant the bones of Roman citizens, which the poet, with prophetic vision, beholds scattered about, exposed to the winds and sun, amid the overthrow and desolation of the city. (*Orelli, ad loc.*)

15–37. 15. *Forte quid expediat*, &c. "Perhaps ye all in common, or else the better portion, are inquiring of yourselves what is best to be done in order to avert these dreadful calamities." More literally, "to be free from" or "to be rid of." By the expression *melior pars* are meant those who hold civil conflicts in abhorrence, and who feel for the miseries of their country.—17. *Phocæorum velut profugit*, &c. "As the people of Phocæa fled, bound by solemn imprecations: as they abandoned," &c. The Phocæans, a people of Ionia, rather than submit to the power of Cyrus, abandoned their city, binding themselves by an oath, and by solemn imprecations, not to return before a mass of red-hot iron, which they threw into the sea, should rise to the surface. (*Herod.*, i., 165.)—25. *Sed juremus in hæc.* Understand *verba*, and compare *Epode* xv., 4. The oath of the Phocæans is here imitated, excepting that stones are substituted for iron.—*Simul imis saxa renarint*, &c. "That we shall all be permitted to return, whenever these stones shall rise from the bottom of the sea, and swim back to the surface of the water."—27. *Domum.* "To our country."—*Quando Padus Matina laverit cacumina.* "When the Po shall wash the Matinian summits," *i. e.*, when the Po, in the north, shall wash the summits of Mount Matinus, in Apulia, just above the promontory of Garganum. Near this mountain was the town of Matinum.—29. *Proruperit.* "Shall burst forth."—30. *Monstra junxerit.* "Shall form unnatural unions."—31. *Ut.* "So that."—33. *Credula.* "Persuaded of their safety."—*Flavos.* Bentley reads *ravos*, on the authority of some MSS., and because *rava lupa* occurs in *Ode* iii., 27, 3, and Cicero (*Acad.*, ii., 23) styles the sea *ravum.* This, however, is unsatisfactory.—34. *Levis.* "Become smooth," *i. e.*, become smooth as a fish, from having been rough and shaggy.—35. *Hæc execrata.* "Having sworn to the performance of these things, under solemn imprecations."—37. *Aut pars indocili melior grege.* "Or that portion which is wiser than the indocile crowd."—*Mollis et exspes inominata*, &c. "Let the faint-hearted and desponding press these ill-omened couches," *i. e.*, continue to dwell in this city of gloomy auspices. The epithet *mollis* applies to those who want spirit and manly daring to brave the dangers of the sea, while by *exspes* those are designated who have, with timid minds, given up all hopes for the salvation of their country.

39–58. 39. *Muliebrem tollite luctum.* The poet adjures those whom he supposes to be about to abandon their country along with him, to leave it as men, and to shed no tears, and indulge in no womanish grief, on the eve of their departure.—40. *Etrusca præter et volate litora.* Their course

is first to lie through the *Mare Tyrrhenum*, after leaving which they are to make for the main ocean.—41. *Nos manet Oceanus circumvagus.* "The circumambient Ocean awaits us." Horace here adopts the Homeric notion that the ocean was a vast river flowing completely round the earth, which latter was a circular plane.—*Arva, beata petamus arva*, &c. "Let us seek the fields, the blessed fields, and the rich isles," &c. The poet advises his countrymen to seek the Fortunate Isles of the ocean. These are generally supposed to have been identical with the modern *Canaries*. It is more than probable, however, that they were merely a part of the group.—43. *Reddit ubi Cererem*, &c. "Where the earth, though untouched by the plough, yields its annual produce, and the vines, though unpruned, ever flourish."—46. *Suamque pulla*, &c. "And the dark fig graces its own tree," *i. e.*, the natural or ungrafted tree. The epithet *pulla* alludes to the color of the fig when ripe.—48. *Crepante pede.* "With rustling footstep," *i. e.*, with a pleasing murmur.—50. *Amicus.* A pleasing reference to the kind and friendly feelings with which, to the eye of the poet, the flock is supposed to bestow its gifts upon the master.—53. *Nulla nocent pecori contagia.* Alluding to the salubrity of the atmosphere.—*Nullius astri æstuosa impotentia.* "The scorching violence of no star." Consult note on *Ode* iii., 13, 19, and i., 17, 17.—55. *Ut neque largis*, &c. "How neither rainy Eurus wastes the fields with excessive showers," &c. Compare the description of the Homeric Elysium in the western isles (*Od.*, iv., 566, *seqq.*).—58. *Utrumque temperante.* "Controlling each extreme," *i. e.*, of rainy cold and scorching heat.

59–65. 59. *Non huc Argoo*, &c. "The pine sped not hither its way with an Argoan band of rowers," *i. e.*, the Argoan pine (the ship Argo) never visited these happy regions to introduce the corruptions of other lands. The allusion is to the contagion of those national vices which commerce is so instrumental in disseminating.—60. *Impudica Colchis.* Alluding to Medea, and her want of female modesty in abandoning her home.—61. *Cornua.* "Their sail-yards." Literally, "the extremities of their sail-yards," *antennarum* being understood.—62. *Laboriosa cohors Ulixei.* "The followers of Ulysses, exercised in hardships," *i. e.*, Ulysses and his followers schooled in toil.—63. *Jupiter illa piae*, &c. "Jupiter set apart these shores for a pious race, when he stained the Golden Age with brass; when, after this, he hardened with iron the Brazen Age," *i. e.*, when the Brazen and the Iron had succeeded to the Golden Age. The verb *secrevit*, as used in the text, well expresses the remote situation of these blissful regions, far from the crimes and horrors of civil dissension.—65. *Quorum piis secunda*, &c. "From which age of iron, an auspicious escape is granted to the pious, according to the oracle which I pronounce." With *quorum* understand *sæculorum.* The language of the poet is here based upon the custom, followed in the most ancient times, of leading forth colonies under the guidance of some diviner or prophet, after the oracle had been duly consulted and its will ascertained.

EPODE XVII. A pretended recantation of the fifth Epode, to which succeeds the answer of Canidia, now rendered haughty and insolent by success. The submission of the bard, however, and the menaces of the sorceress, are only irony and satire, so much more severe and violent as they are more disguised

1–7. 1. *Efficaci do manus scientiæ.* "I yield submissive to thy mighty art," *i. e.*, I acknowledge and submit to thy power, mighty sorceress. The expression *do manus* is figurative, and is used commonly to denote the submission of the vanquished to the victors on the field of battle.—2. *Regna per Proserpinæ*, &c. "By the realms of Proserpina, and by the power of Hecate, not to be provoked with impunity, and by thy books of enchantments," &c. The poet here adjures Canidia by the things which she most revered, and with which, as a sorceress, she was supposed to be most conversant.—5. *Defixa.* "Bound by thy incantations to obey." The verb *defigo* is peculiar in this sense to magic rites. Hence it frequently answers to our verb "to bewitch."—7. *Citumque retro solve*, &c. "And turn backward, turn, thy swift-revolving wheel." The *turbo*, equivalent to the Greek *ῥόμβος*, was a species of wheel, much used in magic rites. A thread or yarn was attached to it, which began to wind around on the wheel's being made to revolve, and, as this process was going on, the individual who was the subject of the ceremony was supposed to come more and more under the power of the sorceress. Horace, therefore, entreats Canidia to turn her magic wheel backward, and untwine the fatal thread, that he may be freed from the spell in which she had bound him.

8–22. 8. *Movit.* Understand *ad misericordiam.* The poet heightens the ridicule of the piece by citing Achilles and Circe as examples of imitation for the worthless Canidia.—*Nepotem Nereium.* Achilles.—*Telephus.* A king of Mysia, who led an army against the Greeks when they had landed on his coasts, and was wounded, and afterward cured, by Achilles.—11. *Unxere matres Iliæ*, &c. "The Trojan matrons anointed the corpse of Hector, slaughterer of heroes, originally doomed to voracious birds and dogs," &c. The idea intended to be conveyed is, that the Trojan matrons were enabled to perform the last sad offices to the corpse of Hector, in consequence of the relenting of Achilles at the supplications of Priam.—14. *Pervicacis Achillei.* "Of Achilles, however inflexible." Compare *Ode* i., 6, 6.—15. *Setosa duris*, &c. "Divested their bristly limbs of the hard skins of swine," *i. e.*, ceased to be swine. An allusion to the fable of Circe, and the transformation of the followers of Ulysses into swine, as well as to their subsequent restoration by the sorceress, on the interference of the chieftain of Ithaca.—17. *Tunc mens et sonus*, &c. "Then reason and speech glided back, and their former expression was gradually restored to their looks." The term *relapsus* (the zeugma in which must be noted) beautifully describes, as it were to the eye, the slow and gradual nature of the change.—19. *Dedi satis superque*, &c. "Enough and more than enough have I been tormented by thee."—21. *Reliquit ossa pelle amicta lurida.* "Has left behind only bones covered over with a livid skin," *i. e.*, has left me a mere skeleton.—22. *Tuis capillus albus*, &c. "My hair is become white by the force of thy magic herbs." The poet ascribes this to the effect produced on his mind and feelings by the incantations of the sorceress, and not, as Gesner supposes, to any unguent actually applied by her to his locks.

24–40. 24. *Est.* "Is it allowed me." An imitation of the Greek usage, by which *ἔστι*, *est*, is put for *ἔξεστι*, *licet*.—25. *Levare tenta*, &c. "To relieve by respiration my swelling heart."—26. *Negatum.* "What I once denied." Understand *a me*.—27. *Sabella pectus increpare carmina*,

&c. "That Sabellian incantations disturb the breast, and that the head splits asunder by a Marsian song." The poet here very pleasantly applies to human beings what was thought, in the popular belief, to happen merely to snakes. The Sabellians and Marsi were famed for their skill in magic. By the former are here meant the Sabines generally. Consult note on *Ode* iii, 6, 38.—32. *Tu, donec cinis*, &c. "A living laboratory, thou glowest against me with the magic drugs of Colchis, until I, become a dry cinder, shall be borne along by the insulting winds."—35. *Quod stipendium*. "What atonement."—38. *Centum juvencis*. "With a hecatomb of bullocks."—*Mendaci lyra*. "On the lying lyre," *i. e.*, on the lyre which will celebrate thee, a shameless woman, as the ornament of thy sex.—40. *Perambulabis astra sidus aureum*. "Thou shalt proudly move, a brilliant constellation, amid the stars," *i. e.*, my verses will raise thee to the stars of heaven. The verb *perambulo* carries with it the idea of a proud and boastful demeanor.

41–46. 41. *Infamis Helenæ Castor*, &c. "Castor, offended at the treatment of the defamed Helen," &c. An allusion to the story related of the poet Stesichorus. Having defamed Helen in some injurious verses, he was punished with blindness by her brothers, Castor and Pollux. On the bard's publishing a recantation, they restored him to sight.—44. *Potes nam*. Equivalent to the Greek δύνασαι γάρ, and a usual form of expression in prayers and addresses to the gods.—45. *O nec paternis*, &c. "O thou that art disgraced by no paternal stains." There is a great deal of bitter satire in this negative mode of alluding to the pretended fairness of Canidia's birth.—46. *Nec in sepulcris pauperum*, &c. "And art not skilled, as a sorceress, in scattering the ninth-day ashes amid the tombs of the poor," *i. e.*, and knowest not what it is to go as a sorceress amid the tombs of the poor, and scatter their ashes on the ninth day after interment. The ashes of the dead were frequently used in magic rites, and the rules of the art required that they must be taken from the tomb on the ninth day after interment (not, as some without any authority pretend, on the ninth day after death). The sepulchres of the rich were protected against this profanation by watches (compare *Dorville, ad Charit.*, p. 429, *ed. Lips.*), and the sorceresses were therefore compelled to have recourse to the tombs of the poor.

49–53. 49. *Non saxa nudis*, &c. "The wintry main lashes not, with swelling surge, rocks more deaf to the cry of the naked mariners than I am to thine."—51. *Quid proderat ditasse*, &c. "Of what advantage was it to me to have enriched Pelignian sorceresses, or to have mixed a speedier potion?" *i. e.*, what have I gained by having paid Pelignian sorceresses an extravagant sum for instructions in the magic art, or by having learned to mix a more potent draught of love? The Peligni were situated to the east of the Marsi, and, like them, were famed for their magic skill. Consult note on *Ode* iii., 19, 8.—53. *Sed tardiora fata*, &c. "But a more lingering destiny than what thy prayers shall demand awaits thee. A painful existence is to be prolonged to thee, a miserable being, with this sole view, that thou mayest continually survive for fresh inflictions of torture." The idea intended to be conveyed is as follows: Thy entreaties for a cessation from suffering are fruitless. I will increase and prolong those sufferings to such a degree that thou shalt pray to be released from

them by a speedy death. That prayer, however, shall not be heard, and thou shalt live on only to be exposed every moment to fresh inflictions of torture.

56-71. 56. *Optat quietem,* &c. Examples of never-ending punishment are here cited in Tantalus, Prometheus, and Sisyphus.—57. *Egens benignæ,* &c. On the punishment of Tantalus, consult note on *Ode* ii., 13, 37. —60. *Sed vetant leges Jovis.* The epic dignity of these words adds to the ridicule of the whole piece.—62. *Ense Norico.* Consult note on *Ode* i., 16, 9.—64. *Fastidiosa tristis ægrimonia.* "Afflicted with a sorrow that loathes existence."—65. *Vectabor humeris,* &c. "Then, as a rider, shall I be borne on thy hostile shoulders," *i. e.*, then will I cruelly triumph over thee, my bitterest foe. The expression *vectabor eques humeris* is intended as a figurative allusion to the pride and insolence of a conqueror. So *equitare, καθιππεύειν, καθιππάζεσθαι,* &c.—66. *Meæque terra cedet insolentiæ.* "And the earth shall retire from before my haughty might," *i. e.*, in the haughtiness of my power I will spurn the earth, and make thee bear me on thy shoulders through the regions of air.—67. *Quæ movere cereas imagines possim.* "Who can give animation to waxen images." The witches of antiquity were accustomed to make small waxen images of the persons whom they intended to influence by their spells, and it was a prevailing article of popular belief that, as the incantations proceeded, these images gave signs of animation, and that the sorceresses could perceive in their looks and manner the gradual effect of the magic charms that were acting on the originals.—68. *Curiosus.* The allusion seems to be to some occasion when the "prying" poet discovered Canidia in the midst of her sorceries.—71. *Artis exitum.* "The effect of my art."

Sæcular Hymn. In the year of Rome 738, B.C. 17, and when Augustus had consolidated the energies and restored the tranquillity of the Roman world, the period arrived for the celebration of the Sæcular Games. Among the directions given in the Sibylline Books for the due performance of these solemnities, a hymn, in praise of Apollo and Diana, to whom they were principally sacred, was ordered to be sung by a chorus of youths and maidens. The composition of this hymn, on the present occasion, was assigned by the emperor to Horace, and the production which we are about to consider was the result of his labors, forming a proud monument of talent, and one of the noblest pieces of lyric poetry that has descended to our times. Apollo and Diana are invoked to perpetuate their favoring influence toward the Roman name. Thrice the chorus address them, and thrice the Roman empire is confided to their care.

If we were to judge from their name, these games would have been celebrated once in every century or sæculum; but we do not find that they were celebrated with this regularity at any period of Roman history, and the name *ludi sæculares* itself was never used during the time of the republic. In order to understand their real character, we must distinguish between the time of the republic and of the empire, since at these two periods these ludi were of an entirely different character.

During the time of the republic they were called *ludi Tarentini, Terentini,* or *Taurii,* while during the empire they bore the name of *ludi sæculares.* Their origin is described by Valerius Maximus, who attrib-

ates their institution to the miraculous recovery of three children of one Valerius, who had been attacked by a plague raging at that time in Rome, and were restored to health by drinking some water warmed at a place in the Campus Martius called Tarentum. Valerius afterward offered sacrifices in Tarentum to Dis and Proserpina, to whom the recovery of his children was supposed to be owing, spread lectisternia for the gods, and held festive games for three successive nights, because his three children had been saved. The account of Valerius Maximus agrees in the main with those of Censorinus and of Zosimus, and all appear to have derived their information from the ancient annalist, Valerius Antias. While, according to this account, the Tarentine Games were first celebrated by Valerius, another legend seems to consider the fight of the Horatians and Curiatians as connected with their first celebration. A third account ascribes their first institution to the reign of Tarquinius Superbus. A fearful plague broke out, by which all pregnant women were affected in such a manner that the children died in the womb. Games were then instituted to propitiate the infernal divinities, together with sacrifices of sterile cows (*taureæ*), whence the games were called ludi Taurii. These games and sacrifices took place in the Circus Flaminius, that the infernal divinities might not enter the city. Festus and Censorinus ascribe the first celebration to the consul Valerius Poplicola. This account admits that the worship of Dis and Proserpina had existed long before, but states that the games and sacrifices were now performed for the first time to avert a plague, and in that part of the Campus Martius which had belonged to the last king Tarquinius, from whom the place derived its name Tarentum. Valerius Maximus and Zosimus, who knew of the celebration of these games by Valerius Poplicola, endeavor to reconcile their two accounts by representing the celebration of Poplicola as the second in chronological order. Other less important traditions are mentioned by Servius and by Varro.

As regards the names Tarentini or Taurii, they are perhaps nothing but different forms of the same word, and of the same root as Tarquinius. All the accounts mentioned above, though differing as to the time at which, and the persons by whom, the Tarentine games were first celebrated, yet agree in stating that they were celebrated for the purpose of averting from the state some great calamity by which it had been afflicted, and that they were held in honor of Dis and Proserpina. From the time of the consul Valerius Poplicola down to that of Augustus, the Tarentine Games were only held three times, and again only on certain emergencies, and not at any fixed time, so that we must conclude that their celebration was in no way connected with certain cycles of time (*sæcula*). The deities in whose honor they were held during the republic, continued, as at first, to be Dis and Proserpina. As to the times at which these three celebrations took place, the commentarii of the quindecimviri and the accounts of the annalists did not agree, and the discrepancy of the statements still extant shows the vain attempts which were made in later times to prove that, during the republic, the games had been celebrated once in every sæculum. All these misrepresentations and distortions arose in the time of Augustus. Not long after he had assumed the supreme power in the republic, the quindecimviri announced that, according to their books, ludi sæculares ought to be held, and, at the same time, tried to prove from history that in former times they had not only been

celebrated repeatedly, but almost regularly once in every century. The games of which the quindecimviri made this assertion were the ludi Tarentini.

The celebrated jurist and antiquary Ateius Capito received from the emperor the command to determine the ceremonies, and Horace was requested to compose the festive hymn for the occasion. But the festival which was now held was in reality very different from the ancient Tarentine games; for Dis and Proserpina, to whom formerly the festival belonged exclusively, were now the last in the list of the divinities in honor of whom the ludi sæculares were celebrated. A description of the various solemnities is given by Zosimus. Some days before they commenced, heralds were sent about to invite the people to a spectacle which no one had ever beheld, and which no one would ever behold again. Hereupon the quindecimviri distributed, upon the Capitol and the Palatine, among the Roman citizens, torches, sulphur, and bitumen, by which they were to purify themselves. In the same places, and on the Aventine in the Temple of Diana, the people received wheat, barley, and beans, which were to be offered at night-time to the Parcæ, or, according to others, were given as pay to the actors in the dramatic representations which were performed during the festive days. The festival took place in summer, and lasted for three days and three nights. On the first day the games commenced in the Tarentum, and sacrifices were offered to Jupiter, Juno, Neptune, Minerva, Venus, Apollo, Mercury, Ceres, Vulcan, Mars, Diana, Vesta, Hercules, Latona, the Parcæ, and to Dis and Proserpina. The solemnities began at the second hour of the night, and the emperor opened them by the river side with the sacrifice of three lambs to the Parcæ, upon three altars erected for the purpose, and which were sprinkled with the blood of the victims. The lambs themselves were burned. A temporary scene like that of a theatre was erected in the Tarentum, and illuminated with lights and fires.

In this scene festive hymns were sung by a chorus, and various other ceremonies, together with theatrical performances, took place. During the morning of the first day, the people went to the Capitol to offer solemn sacrifices to Jupiter; thence they returned to the Tarentum, to sing choruses in honor of Apollo and Diana. On the second day, the noblest matrons, at an hour fixed by an oracle, assembled on the Capitol, performed supplications, sang hymns to the gods, and also visited the altar of Juno. The emperor and the quindecimviri offered sacrifices, which had been vowed before, to all the great divinities. On the third day, Greek and Latin choruses were sung in the sanctuary of Apollo by three times nine boys and maidens of great beauty, whose parents were still alive. The object of these hymns was to implore the protection of the gods for all cities, towns, and officers of the empire. One of these hymns was the carmen sæculare by Horace, which was especially composed for the occasion, and adapted to the circumstances of the time. During the whole of the three days and nights, games of every description were carried on in all the circuses and theatres, and sacrifices were offered in all the temples.

The first celebration of the ludi sæculares in the reign of Augustus took place in the summer of the year 17 B.C. The second took place in the reign of Claudius, A.D. 47; the third in the reign of Domitian, A.D. 88; and the last in the reign of Philippus, A.D. 248, and, as was generally

believed, just 1000 years after the building of the city. (*Dict. Antiq., s. v. Ludi Sæculares.*)

2–20. 2. *Lucidum cæli decus.* "Bright ornament of heaven."—4. *Tempore sacro.* "At this sacred season."—5. *Sibyllini versus.* The Sibylline verses, which have reference to the Sæcular Games, are preserved in Zosimus (ii., 6, p. 109, *seqq., ed. Reitemeier*). They are also given in a more emended form by Mitscherlich.—6. *Virgines lectas puerosque castos.* The Sibylline verses directed that the youths and maidens, which composed the chorus, should be the offspring of parents that were both alive at the time, *i. e.*, should be *patrimi* and *matrimi*. Consult Introductory Remarks.—7. *Septem colles.* An allusion to Rome, and the seven hills on which it was built.—9. *Curru nitido diem qui*, &c. "Who with thy radiant chariot unfoldest and hidest the day, and arisest another and the same," *i. e.*, different in semblance, but the same in reality. The sun is here said to hide the day at its setting, and to arise on the morrow a new luminary with the new day, but in all its former splendor.—11. *Possis visere.* "Mayest thou behold."—13. *Rite maturos aperire partus*, &c. "Ilithyia, propitious in safely producing mature births, protect the Roman mothers."—16. *Genitalis.* Compare the explanation of Döring: "*Quæ gignentes seu puerperas ope sua levat, genituræ favet, et se propitiam præbet.*"—17. *Producas subolem.* "Bring to maturity our offspring."—*Patrum.* "Of the senate."—20. *Lege marita.* Alluding to the Julian law, "*De maritandis ordinibus*," holding out inducements for entering the married state, and imposing penalties on celibacy. The end of it was to promote population, and repair the loss occasioned by the carnage of the civil wars.

21–38. 21. *Certus undenos*, &c. "That the stated revolution of ten times eleven years may renew the hymns and sports, celebrated by crowds thrice in the bright season of day, and as often in the pleasing night." The Sæcular solemnities lasted three days and three nights.—25. *Vosque veraces cecinisse*, &c. "And do you, ye Fates, true in utter ing what has been once determined, and what the fixed event of things confirms, join favorable destinies to those already past." The expression *veraces cecinisse* is a Græcism for *veraces in canendo*. *Dictum* is equivalent to *constitutum a fato.*—29. *Tellus.* The Earth is here addressed as one of the deities, to which sacrifices were ordered to be made by the Sibylline verses.—30. *Spicea donet Cererem corona.* "Gift Ceres with a wheaten crown." This was the usual offering to Ceres.—16. *Nutriant fetus et aquæ salubres*, &c. "And may refreshing rains, and salubrious breezes from Jove, nourish the productions of the fields."—33. *Condito telo.* "With thine arrow hidden in the quiver." Apollo, with bow unbent, is mild and gentle; but when, in anger, he draws the arrow from its case, and bends his bow, he becomes the god of pestilence. (*Ode* ii., 10, 20.) He is here addressed in the former of these characters.—34. *Audi pueros.* From these words, and from *audi puellas*, toward the close of the stanza, it would appear that the youths and maidens sang in alternate chorus the respective praises of Apollo and Diana.—35. *Regina bicornis.* "Crescent queen." Alluding to the appearance of the moon during her first quarter.—37. *Roma si vestrum est opus.* The allusion is to the Trojans having abandoned their native seats, and having been led to Italy by

an oracle received from Apollo. Diana is here joined with Apollo, and the founding of Rome is ascribed by the bard to their united auspices.—*Iliæque turmæ.* The reference is to "the Trojan bands" of Æneas.—38. *Litus Etruscum.* The shore of the *Mare Tyrrhenum*, or Lower Sea, is meant.

41–59. 41. *Sine fraude.* "Without harm." Compare the words of *Ulpian* (*leg.* 131, *de V. S.*): "*Aliud* fraus *est, aliud* poena. Fraus *enim sine poena esse potest:* poena *sine fraude esse non potest.* Poena *est noxæ vindicta;* fraus *et ipsa noxa dicitur, et quasi poenæ quædam præparatio.*" —44. *Plura relictis.* "More ample possessions than those left behind," *i. e.*, a more extensive empire than their native one.—45. *Di.* Addressed to Apollo and Diana jointly.—47. *Romulæ genti date remque,* &c. "Grant to the people of Romulus prosperity, and a numerous offspring, and every honor." By *decus omne* is meant every thing that can increase the glory and majesty of the empire.—49. *Quique vos bubus,* &c. The allusion is now to Augustus as the representative of the Roman name. As regards the expression *bubus albis,* "with milk-white steers," it is to be observed, that the Sibylline verses prescribed the color of the victims (ζάλευκοι ταῦροι). Some read *quæque* in this line, and *impetret* in the next, "and may the illustrious descendant of Anchises, &c., obtain those things for which he (now) worships you," &c.—53. *Jam mari terraque.* In this and the succeeding stanza the poet dwells upon the glories of the reign of Augustus, the power and prosperity of Rome.—*Manus potentes.* "Our powerful forces."—54. *Medus.* This allusion comes in with peculiar force, since the Roman standards taken by the Parthians from Crassus and Antony had now been restored. Consult note on *Ode* iv., 14, 41.—*Albanas secures.* "The Alban axes," *i. e.*, the Roman power. An allusion to the *securis* and *fasces*, as the badges of civil and military authority. *Albanas* is here equivalent to *Romanas*, in accordance with the received belief that Rome was a colony from Alba Longa.—57. *Jam Fides, et Pax,* &c. According to the bard, the Golden Age has now returned, and has brought back with it the deities, who had fled to their native skies, during the Iron Age, from the crimes and miseries of earth. Compare *Hesiod*, Ἔργ. καὶ Ἡμ., 197, *seqq.*—*Pax.* An allusion to the closing of the Temple of Janus. Consult note on *Ode* iv., 15, 8.—*Pudorque priscus.* "And the purity of earlier days."—59. *Beata pleno,* &c. Compare *Epist.* i., 12, 28: "*Aurea fruges Italiæ pleno defudit copia cornu.*"

61–73. 61. *Augur, et fulgente,* &c. "May Apollo, god of prophecy, and adorned with the glittering bow," &c.—63. *Qui salutari levat arte,* &c. "Who with healing art relieves the languid members of our frame." With *fessos* supply *morbo.* An allusion to Apollo as the god of medicine. Compare the appellations bestowed upon him by the Greek poets in reference to this: ἀκέσιος, ἤπιος, σωτήρ, &c. In this stanza, it will be perceived that the four attributes of Apollo are distinctly expressed: his skill in oracular divination, in the use of the bow, in music, and in the healing art.—65. *Si Palatinas videt æquus arces.* "If he looks with a favoring eye on the Palatine summits," *i. e.*, if he lends a favoring ear to the solemn strains which we are now pouring forth in his temple on the Palatine Hill.—67. *Alterum in lustrum,* &c. "For another lustrum, and an [illegible] auspicious age."—69. *Aventinum.* Diana had a temple on the

Aventine Hill.—*Algidum.* Consult note on *Ode* i., 21, 6.—70. *Quindecim preces virorum.* The *Quindecemvir*, to whose custody the Sibylline books were confided, always began their consultation of these oracles with prayers. To them also was intrusted the general superintendence of the Sæcular solemnities.—73. *Hæc Jovem sentire*, &c. The order of construction is as follows: *Ego chorus, doctus dicere laudes et Phœbi et Dianæ, reporto domum bonam certamque spem, Jovem cunctosque deos sentire hæc.* This proceeds from the united chorus of youths and maidens, who, being represented by their coryphæus, or leader, appear as a single individual. In our own idiom, however, the plural must be substituted: We, the chorus," &c.—*Hæc sentire.* "Ratify these our prayers." *Sentire* is here used in the sense of *sancire.*

SATIRES.

ON ROMAN SATIRE.

The scholars of earlier days were accustomed to dispute, with no little degree of ardor, on the origin of Roman Satire, as well as on the meaning of the term by which this species of composition is wont to be designated. The Abbé Garnier defines a Satire to be a poem without any regular action, of a certain length, either indulging in invective, or of an ironical character, and directed against the vices and the failings of men with a view to their correction. Was Satire, regarded in this light, an invention of the Romans, or did they, in this branch of literature, as in almost every other, merely follow in the path of some Grecian original? Julius Scaliger, Daniel Heinsius, and Spanheim have maintained the latter opinion, in opposition to Horace and Quintilian, whose authority has been supported and defended by Casaubon. This whole controversy, however, proved eventually, like so many others of a similar nature, only a dispute about words, and it ceased the moment the subject was clearly understood. Dacier, Koenig, and other writers are entitled, after Casaubon, to the merit of having cleared up the question to such a degree as to render any further discussion unnecessary.

We must, above all things, guard against confounding together two terms which have an accidental resemblance in form, but quite different etymologies, the Greek *Satyre* and the Roman *Satire*. The former was a species of jocose drama, in which *Satyrs* were made to play the principal part, and hence the appellation which it received. We have but one piece of this kind remaining, the Cyclops of Euripides. On the other hand, the Roman Satire, the invention of which is ascribed by the ancient writers to Ennius, differed from the Satyre of the Greeks in that, being without a plot, and embracing no regular and continued action, it was intended for the closet, not for the stage. This Satire was neither a drama, an epic poem, nor a lyric effusion. Neither was it a didactic piece, in the strict sense of the word, according to which a didactic poem is taken to signify a production in verse, which develops, not a single truth, but a system of truths, or rather a doctrine, and not in a transitory manner or by way of digression, but with method and formal reasoning. The ancients regarded each species of verse as belonging peculiarly to one particular kind of poetry. Thus the hexameter was reserved for epic and didactic poems; the hexameter and pentameter, alternately succeeding each other, were employed in elegiac effusions; the iambic was used in dramatic compositions, while the different lyric measures were devoted to the species of poetry which bore that name. Now the Satire of Ennius deviated from this rule in excluding none of these several metres. All rhythms suited it equally well, and the old poet employed them all in their turn. It is from this *medley* of verses, thus employed, that the name of *Satires* (*Satiræ*) was given to these productions of Ennius. Among the Romans, a platter or basin, filled with all sorts of fruits, was offered

up every year to Ceres and Bacchus as the first fruits of the season. This was termed *Satura* or *Satira*, the word *lanx* being understood. In like manner, a law containing several distinct particulars or clauses was denominated *Lex Satura*. From these examples, the peculiar meaning of the term *Satiræ*, in the case of Ennius, will be clearly perceived.

After Ennius came Pacuvius, who took the former for his model. So few fragments, however, remain of his writings, as to render it impossible for us to form any definite opinion of his satirical productions. Lucilius succeeded, and effected an important change in this species of composition, by giving the preference, and in some instances exclusively so, to the hexameter verse. From the greater air of regularity which this alteration produced, as well as from the more didactic form of his pieces, in their aiming less at comic effect than those of Ennius, and more at the improvement of others by the correction of vice, Lucilius, and not Ennius, was regarded by many of the ancients as the father of Satire. After his time, the hexameter versification came to be regarded as the proper garb for this species of poetry, and the word *Satire* passed from its primitive signification to the meaning given it at the commencement of these remarks, and which has been also retained in our own days.

The finishing hand to Roman Satire was put by Horace. Thus far he has been viewed as the great master of Roman lyric poetry, whether amatory, convivial, or moral. We have still to consider him as a satiric, humorous, or familiar writer, in which character (though he chiefly valued himself on his odes) he is more instructive, and perhaps equally pleasing. He is also more of an original poet in his Satires than in his lyric compositions. Daniel Heinsius, indeed, in his confused and prolix dissertation, "*De Satira Horatiana*," has pointed out several passages, which he thinks have been suggested by the comedies and satiric dramas of the Greeks. If, however, we except the dramatic form which he has given to so many of his Satires, it will be difficult to find any general resemblance between them and those productions of the Greek stage which are at present extant. Satire had remained, in a great measure, uncultivated at Rome since the time of Lucilius, who imitated the writers of the Greek comedy, in so far as he unsparingly satirized the political leaders of the state. But Horace did not live, like the Greek comedians, in an unrestrained democracy, nor, like Lucilius, under an aristocracy, in which there was a struggle for power, and court was in consequence occasionally paid to the people.

Satire, more than any other kind of poetry, is influenced by the spirit and manners of the age in which it appears. These are, in fact, the aliment on which it feeds; and, accordingly, in tracing the progress which had been made in this species of composition, from the time of Lucilius till the appearance of that more refined satire which Horace introduced, it is important to consider the changes that had taken place during this interval, both in the manners of the people and the government of the country.

The accumulation of wealth naturally tends to the corruption of a land. But a people who, like the Romans, suddenly acquire it by war, confiscations, and pillage, degenerate more quickly than the nations among whom

it is collected by the slower processes of art, commerce, and industry. At Rome a corruption of morals, occasioned chiefly by an influx of wealth, had commenced in the age of Lucilius; but virtue had still further declined in that of Horace. Lucilius arrayed himself on the side of those who affected the austerity of ancient manners, and who tried to stem the torrent of vice, which Greece and the Oriental nations even then began to pour into the heart of the republic. By the time of Horace, the bulwark had been broken down, and those who reared it swept away. Civil war had burst asunder the bonds of society; property had become insecure; and the effect of this general dissolution remained even after the government was steadily administered by a wise and all-powerful despot. Rome had become not only the seat of universal government and wealth, but also the centre of attraction to the whole family of adventurers, the magnet which was perpetually drawing within its circle the collected worthless ness of the world. Expense, and luxury, and love of magnificence had succeeded to the austerity and moderation of the ancient republic. The example, too, of the chief minister, inclined the Romans to indulge in that voluptuous life, which so well accorded with the imperial plans for the stability and security of the government. A greater change of manners was produced by the loss of liberty than even by the increase of wealth. The voice of genuine freedom had been last heard in the last Philippic of Cicero. Some of the distinguished Romans, who had known and prized the republican forms of government, had fallen in the field of civil contention, or been sacrificed during the proscriptions. Of those who survived, many were conciliated by benefits and royal favor, while others, in the enjoyment of the calm that followed the storms by which the state had been lately agitated, acquiesced in the imperial sway as now affording the only security for property and life. Courtly compliance, in consequence, took place of that boldness and independence which characterized a Roman citizen in the age of Lucilius. The senators had now political superiors to address, and the demeanor which they had employed toward the emperor and his advisers became habitual to them in their intercourse with their equals. Hence there prevailed a politeness of behavior and conversation, which differed both from the roughness of Cato the censor, and from the open-hearted urbanity of Scipio of Lælius. Satires, directed, like those of Lucilius, and the comic writers of Greece, against political characters in the state, were precluded by the unity and despotism of power. If Lucilius arraigned in his verses Mutius and Lupus, he was supported by Scipio and Lælius, or some other heads of a faction. But in the time of Horace there were no political leaders except those tolerated by the emperor, and who would have protected a satirist in the Augustan age from the resentment of Mæcenas or Agrippa?

The rise and influence of men like Mæcenas, in whom power and wealth were united with elegant taste and love of splendor, introduced what in modern times has been called *fashion*. They, of course, were frequently imitated in their villas and entertainments by those who had no pretensions to emulate such superiors, or who vied with them ungracefully. The wealthy freedman and provincial magistrate rendered themselves ridiculous by this species of rivalry, and supplied endless topics of sportive satire; for it would appear that Mæcenas, and those within the pale of fashion, had not made that progress in true politeness which induces

either to shun the society of such pretenders, or to endure it without contributing to their exposure. Hence the pictures of the self-importance and ridiculous dress of Aufidius Luscus, and the entertainment of Nasidienus, to which Mæcenas carried his buffoons along with him to contribute to the sport which the absurdities of their host supplied.

In the time of Augustus, the practice, which in modern times has been termed *legacy-hunting*, became literally a profession and employment. Those who followed it did not, like the parasites of old, content themselves with the offals from the board of a patron. Assiduous flattery, paid to a wealthy and childless bachelor, was considered at Rome as the surest and readiest mode of enrichment, after the confiscations of property were at an end, and the plundering of provinces was prohibited. The desire of amassing wealth continued, though the methods by which it was formerly gained were interdicted, and the Romans had not acquired those habits which might have procured it more honorable gratification.

About the same period, philosophy, which had never made much progress at Rome, was corrupted and perverted by vain pretenders. The unbending principles of the Stoics in particular had been carried to so extravagant a length, and were so little in accordance with the feelings of the day, or manners of a somewhat voluptuous court, that whatever ridicule was cast upon them could scarcely fail to be generally acceptable and amusing.

In the age of Augustus the Romans had become a nation of poets, and many who had no real pretensions to the character sought to occupy, in rhyming, that time which, in the days of the republic, would have been employed in more worthy exertions. The practice, too, of recitations to friends, or in public assemblies, was introduced about the same period; and it was sometimes no easy matter to escape from the vanity and importunity of those who were predetermined to delight their neighbors with the splendor and harmony of their verses. In short, foppery and absurdity of every species prevailed; but the Augustan age was one rather of folly than of atrocious crime. Augustus had done much for the restoration of good order and the due observance of the laws, and, though the vices of luxury had increased, the salutary effects of his administration checked those more violent offences that so readily burst forth amid the storms of an agitated republic. Nor did the court of Augustus present that frightful scene of impurity and cruelty which, in the reign of Domitian, raised the scorn, and called forth the satiric indignation of Juvenal. In the time of Horace, Rome was rather a theatre, where inconsistency and folly performed the chief parts, and where nothing better remained for the wise than to laugh at the comedy which was enacted.

That Horace was not an indifferent spectator of this degradation of his country, appears from his glowing panegyrics on the ancient patriots of Rome, his retrospects to a better age, and to the simplicity of the "*prisca gens mortalium.*" But no better weapon was left him than the light shafts of ridicule. What could he have gained by pursuing the guilty sword in hand, as it were, like Lucilius, or arrogating to himself among courtiers and men of the world the character of an ancient censor? The

tone which he struck was the only one that suited the period and circumstances: it pervades the whole of his satires, and is assumed, whatever may be the folly or defects which he thinks himself called on to expose. A wide field, in those days, was left open for satire, as its province was not restricted or preoccupied by comedy. At Rome there never had been any national drama in which Roman life was exhibited to the public. The plays of Terence and his contemporaries represented Greek, not Roman manners; and toward the close of the republic and commencement of the empire, the place of the regular comedy was usurped by mimes or pantomimes. All the materials, then, which in other countries have been seized by writers for the stage, were exclusively at the disposal and command of the satirist. In the age of Louis XIV., Boileau would scarcely have ventured to draw a full-length portrait of a misanthrope or a hypocrite; but Horace encountered no Molière, on whose department he might dread to encroach, and, accordingly, his satires represent almost every diversity of folly incident to human nature. Sometimes, too, he bestows on his satires, at least to a certain extent, a dramatic form, and thus avails himself of the advantages which the drama supplies. By introducing various characters discoursing in their own style, and expressing their own peculiar sentiments, he obtained a wider range than if every thing had seemed to flow from the pen of the author. How could he have displayed the follies and foibles of the age so well as in the person of a slave, perfectly acquainted with his master's private life? how could he have exhibited the extravagance of a philosophic sect so justly as from the mouth of the pretended philosopher, newly converted to Stoicism? or how could he have described the banquet of Nasidienus with such truth as from the lips of a guest who had been present at the entertainment?

Horace had also at his uncontested disposal all those materials which, in modern times, have contributed to the formation of the novel or romance. Nothing resembling that attractive species of composition appeared at Rome before the time of Petronius Arbiter, in the reign of Nero. Hence those comic occurrences on the street, at the theatre, or entertainments; the humors of taverns; the adventures of a campaign or journey, which have supplied a Le Sage and a Fielding with such varied exhibitions of human life and manners, were all reserved untouched for the Satiric Muse to combine, exaggerate, and diversify. The chief talent of Horace's patrons, Augustus and Mæcenas, lay in a true discernment of the tempers and abilities of mankind; and Horace himself was distinguished by his quick perception of character, and his equal acquaintance with books and men. These qualifications and habits, and the advantages derived from them, will be found apparent in almost every satire. (*Dunlop's Roman Literature*, vol. iii., p. 239, *seqq.* *Schöll, Hist. Lit. Rom.*, vol. i., p. 143, *seqq.*)

Satire I. A desire of amassing enormous wealth was one of the most prevalent passions of the time, and, amid the struggles of civil warfare, the lowest of mankind had succeeded in accumulating fortunes. It is against this inordinate rage that the present satire is directed. In a dialogue, supposed to be held between the poet and a miser, the former exposes the folly of those who occupy themselves solely in the acquisition

of wealth, and replies to all the arguments which the miser adduces in favor of hoarding. (*Dunlop's Roman Literature*, vol. iii., p. 247.)

1–10. 1. *Qui fit, Mæcenas*, &c. The construction is as follows: *Qui fit, Mæcenas, ut nemo vivat contentus illa* sorte, *quam sortem seu ratio dederit, seu fors objecerit*, (sed) *laudet sequentes diversa.* "How happens it, Mæcenas, that no man lives contented with that lot, which either reflection may have given him, or chance have thrown in his way, but rather deems their condition enviable, who follow pursuits in life that are different from his own?" *Ratio* here denotes that deliberation and reflection which direct our choice in selecting a career for life.—3. *Laudet.* We must mentally supply *quisque* from *nemo*, as a subject for *laudet*, although there is, in reality, no ellipsis of it. (*Heindorf, ad loc.*)—4. *O fortunati mercatores.* "Ah! ye happy traders." As regards the peculiar meaning of the term *mercator*, consult note on *Ode* i., 1, 16.—*Gravis annis.* "Bowed down by long years of military service," *i. e.*, after long service and little remuneration.—7. *Militia est potior.* "A soldier's life is better," *i. e.*, than this which I pursue.—*Quid enim?* "Why, then, (is it)?" *i. e.*, why, then, does he think it preferable. *Quid* is governed by *ob* understood. Compare the Greek τί γάρ.—*Concurritur.* "The combatants engage." Taken impersonally.—*Horæ momento.* "In an hour's space." *Momento* is contracted from *movimento*, "in the motion," *i. e.*, in the space.—9. *Juris legumque peritus.* "The lawyer." Literally, "he who is versed in the principles of justice and in the laws."—10. *Sub galli cantum*, &c. "When a client knocks, by cock-crow, at his door." The Roman lawyers received their clients early in the morning; but here the client rouses him at the period called *Gallicinium*, or the first cock-crow, about three o'clock in the morning.

11–22. 11. *Ille, datis vadibus*, &c. "He who, having given bail for his appearance, has been forced from the country into the city." The allusion is to the defendant in a suit. In the Roman courts of law, as in our own, the plaintiff required that the defendant should give bail for his appearance in court (*vades*) on a certain day, which was usually the third day after. Hence the plaintiff was said *vadari reum*, and the defendant *vades dare*, or *vadimonium promittere.*—14. *Fabium.* The individual here named appears to have been a loquacious and tiresome personage, but whether a philosopher or a lawyer is uncertain.—15. *Quo rem deducam.* "To what conclusion I will bring the whole affair."—18. *Mutatis partibus.* "Your conditions in life being changed." *Partes* is a term borrowed from the language of the stage, and denotes a part or character sustained by one —*Eia! quid statis?* "Come! why do you stand here?" *i. e.*, why do you not go and assume the different characters for which you are longing? (Compare *Hand, ad Turs.*, ii., p. 364.)—19. *Nolint.* "They will be unwilling (to accept the offer)." The subjunctive is here employed, because the sentence depends on *si quis dicat* which precedes.—*Atqui licet esse beatis.* "And yet they have it in their power to be happy." A Græcism for *licet iis esse beatos.*—20. *Merito quin illis*, &c. "Why justly offended Jove may not puff out against them both his cheeks." The poet draws rather a ludicrous picture of angry Jove, swelling with indignation. Perhaps, however, it is on this very account more in keeping with the context.—22. *Facilem.* "Ready."

23–37. 23. *Præterea, ne sic*, &c. "But, not to run over a matter of this kind in a laughing way, as they who handle sportive themes."—25. *Olim* "Sometimes."—26. *Doctores.* "Teachers." The poet institutes a comparison, no less amusing than just, between the pedagogue on the one hand, and the Æsopean or Socratic instructor on the other. The former bribes his little pupils "to learn their letters" by presents of "cake," the latter makes instruction palatable to the full-grown children whom they address by arraying it in the garb of mirth and pleasantry.—27. *Sed tamen.* "But still." These particles, as well as the simple *sed, igitur, autem*, &c., are elegantly used to continue a sentence or idea which has been interrupted by a parenthesis.—29. *Perfidus hic cautor.* "This knavish lawyer." As regards the term *cautor*, compare the remark of Valart: "Cautor *vocabulum juris est:* cavere *enim, unde* cautor, *omnes consulti partes significat et implet.*" The common text has *caupo*, "a tavern-keeper" or "landlord." *Cautor* is an emendation of Schrader's.—32. *Quum sibi sint congesta cibaria.* "When a provision for life shall have been collected by them."—33. *Parvula magni formica laboris.* "The little ant of great industry." The epithets *parvula* and *magni* present a very pleasing antithesis.—*Nam exemplo est.* "For it is the example they use," *i. e.*, it is the example or instance which they are fond of citing. Supply *illis.*—35. *Haud ignara ac non incauta futuri.* "Not ignorant nor improvident of the future."—36. *Quæ.* "(Yes), but she." The poet here suddenly breaks in and turns their argument against them. The ant *uses* what she has collected, but you do not. Observe that *quæ*, beginning a clause, is here equivalent to *at ea.* (*Heindorf, ad loc.*)—*Simul inversum contristat*, &c. "As soon as Aquarius saddens the ended year." The year is here considered as a circle constantly turning round and renewing its course. Hence the epithet *inversus* ("inverted," *i. e.*, brought to a close) which is applied to it when one revolution is fully ended and another is just going to commence. The allusion in the text is to the beginning of winter. According to Porphyrion, the sun passed into Aquarius on the seventeenth day before the calends of February (16th of January), and storms of rain and severe cold marked the whole period of its continuance in that sign of the zodiac.—37. *Et illis utitur ante*, &c. "And wisely uses those stores which it has previously collected." The ant shows more wisdom than the miser, in using, not hoarding up, its gathered stores.

38–47. 38. *Neque fervidus æstus*, &c. The allusion is here to things violent in themselves, and which every moment threaten injury or destruction. "Neither the scorching heat of summer, nor the winter's cold, fire, shipwreck, or the sword."—40. *Dum.* "Provided."—41. *Quid juvat immensum*, &c. "What pleasure does it yield thee timidly to bury in the earth, dug up by stealth to receive it, an immense sum of silver and of gold?"—43. *Quod, si comminuas*, &c. The miser is here supposed to answer in defence of his conduct. "Because, if once thou beginnest to take from it, it may be reduced to a wretched *as.*" Therefore, argues the miser, it had better remain untouched in the earth.—44. *At, ni id fit*, &c. The poet here replies to the miser's argument. "But, unless this is done (*i. e.*, unless thou breakest in upon thy wealth), what charms does the accumulated hoard contain?"—45. *Millia frumenti tua triverit*, &c. "Thy threshing floor may have yielded a hundred thousand measures of grain; still thy stomach will contain, on that account, no more of it than mine." With

centum millia supply *modiorum*.—47. *Reticulum.* "A netted bag." *Reticulum*, called by Varro *Panarium* (*L. L.*, iv., 22), was a species of sack or bag, wrought in the form of a net, in which the slaves were wont to carry bread. The Italians have this custom at the present day.—*Venales.* Equivalent to *servos*.

50–56. 50. *Viventi.* A dative after the impersonal *refert*, as in the present instance, is unusual, but can not, therefore, be pronounced incorrect, as some maintain it to be, who substitute *viventis*. It must be regarded as a *dativus commodi*. (Consult *Ramshorn, Gramm.*, § 114, p. 336; *Reisig, Sprachl.*, p. 673.)—*Jugera.* Commonly rendered "acres." For the true dimensions, however, of the *jugerum*, consult *Dict. Ant.*, *s. v.*—51. *At suave est*, &c. A new argument on the part of the miser. "But it is pleasing to take from a large heap."—52. *Dum ex parvo nobis*, &c. We have here the poet's reply, simple and natural, and impossible to be controverted. "If thou permittest us to take just as much from our small heap, why shouldst thou extol thy granaries above our humble corn-baskets?" *i. e.*, while our wants can be as easily supplied from our scanty stores, what advantage have thy granaries over our small corn-baskets?" By *cumera* is meant a species of basket or hamper for holding grain Orelli says that the Sicilians at the present day use baskets for holding grain, made of reeds and twigs, which they call *canicci*. We have given *granaria* here, with Heindorf, its ordinary meaning; according to Palladius, however (i., 19), they were the *cellæ*, "bins," in the *horreum*, in which the different kinds of grain were kept. But compare *Otto, ad Cic. de Fin.*, ii., 26.—54. *Liquidi non amplius urna vel cyatho.* "No more than a pitcher or cup of water." *Liquidum* is here used substantively, like the Greek *ὑγρόν*. The *urna*, strictly speaking, was half an *amphora*, which last contained 5 gallons 7.577 pints. The *cyathus* contained ·0825 of a pint English. It was, in later times at least, the measure of the common drinking-glass among the Romans, who borrowed it from the Greeks.—56. *Quam ex hoc fonticulo.* "Than from this little fountain that flows at my feet."—*Eo fit, plenior ut si quos*, &c. The idea intended to be conveyed is this: Hence it happens, that if any, despising the humble fountain, prefer to draw from the stream of some large and impetuous river like the Aufidus, being seized by its current they will be swept away and perish amid the waters; *i. e.*, those who, not content with humble means, are continually seeking for more extensive possessions, will eventually suffer for their foolish and insatiable cupidity. As regards the Aufidus, consult note on *Ode* iii., 30, 10.

61–68. 61. *At bona pars hominum*, &c. After having proved by unanswerable arguments that riches, except we use them, have nothing valuable, beautiful, or agreeable, the poet here anticipates an objection which a miser might possibly make, that this love of money is only a desire of reputation, since we are always esteemed in proportion to our wealth. This objection might have some weight, for a love of public esteem has virtue in it. But the miser falsely disguises his avarice under the name of a more innocent passion, and wilfully mistakes. (*Decepta cupidine falso.*)—62. *Quia tanti, quantum habeas, sis.* "Because thou wilt be esteemed in proportion to thy wealth."—63. *Quid facias illi?* "What wilt thou do with such a one as this?"—64. *Quatenus.* "Since" Equiv-

alent to *quandoquidem*.—68. *Tantalus a labris*, &c. The idea intended to be conveyed is this: Thou who merely gazest on thy money hoarded up in thy coffers without putting it to any use, or deriving any benefit from it, art like Tantalus, who, tormented with thirst, catches in vain at the water that escapes from his lips. This is supposed to be addressed by the poet, not to the miser with whom he has been reasoning, but to the sordid Athenian whom he has just been picturing to the view. On hearing the allusion to Tantalus, the miser bursts into a laugh, and the poet turns upon him with the question *Quid rides?* The miser laughs at the poet's citing what the prevalent skepticism of the day regarded as one of a mere tissue of fables.

69–79. 69. *Mutato nomine*, &c. "The name changed, the story is told of thee." The train of ideas is as follows: Dost thou laugh, and ask what Tantalus is to thee? Change names with Tantalus, and thou wilt occupy his place; for, as he saw the water before his eyes and yet could not taste it, so thou gazest upon thy money, but derivest no benefit from the accumulated hoard.—70. *Congestis undique saccis*, &c. "Gaping at them with eager admiration, thou makest thy bed upon thy money-bags, brought together from on all sides." The miser makes his bed upon his bags, in order to guard them the better; and he keeps gazing eagerly at them, as if he would devour them in his delight, until nature overpowers him, and he falls asleep upon them. *Undique* refers to the circumstance of his wealth's being accumulated in every way. A striking picture of the disturbed and restless slumbers of the miser, who, even in his sleeping moments, appears engrossed with the thoughts of his darling treasure.—71. *Et tanquam parcere sacris*, &c. "And art obliged to spare them as if sacred offerings," &c., *i. e.*, thy avarice will no more let thee use thy money than if the coins were the sacred offerings in some temple, which it would be impiety to touch, and gives you no more enjoyment of them than if they were paintings, which only give pleasure to the sight. (*Keightley, ad loc.*)—73. *Nescis quo valeat nummus?* "Art thou ignorant of the true value of money?" Literally, "Knowest thou not in what direction money may avail?"—74. *Vini sextarius*. "A pint of wine." The *sextarius* was one sixth of the *congius*, whence its name. It was about an English pint.—*Adde queis humana*, &c. "Add those other comforts, which being withheld from her, human nature will experience pain," *i. e.*, those comforts which nature can not want without pain.—77. *Malos fures*. "Wicked thieves." The poet imitates here the simplicity of the Homeric idiom: thus we have in Homer, *κακὸς ϑάνατος*, "evil death;" *κακὸς μόρος*, *κακὴ νοῦσος*, &c.—78. *Ne te compilent fugientes*. "Lest they rob thee, and abscond."—79. *Semper ego optarim*, &c. "For my part, I wish to be ever very poor in such possessions as these," *i. e.*, I never wish to come to the possession of such burdensome and care-producing riches.

80–100. 80. *At si condoluit*, &c. The miser here rallies, and advances a new argument. When sickness comes upon us, our wealth, according to him, will secure us good and faithful attendance, and we shall speedily be restored to the domestic circle.—*Tentatum frigore*. "Attacked with the chill of fever."—81. *Habes qui assideat*. "Thou hast one to sit by thy bed-side."—82. *Fomenta paret*. "To prepare warm fomentations."—*Ut te suscitet*. "To raise thee from the bed of sickness," or, more freely, "to

restore thee to health."—84. *Non uxor salvum te vult*, &c. The indignant reply of the poet.—85. *Pueri atque puellæ.* "The very children in the streets."—86. *Post omnia ponas.* A tmesis for *postponas omnia.*—88. *An sic cognatos*, &c. "Or dost thou purpose, by such a course of conduct as this, to retain those relations whom nature of her own accord gives thee, and to keep them thy friends?" *i. e.*, dost thou fancy to thyself that thy relations will continue to love thee, when all thy affections are centred in thy gold?—90. *Infelix.* The vocative.—94. *Parto quod avebas.* "What thou didst desire being now obtained." Understand *eo.*—95. *Qui, tam*, &c. "Who, (the story is not long), so rich that he measured his money." We have given *qui, tam*, with Bentley. The common text has *quidam.* —97. *Ad usque supremum tempus.* "To the very last moment of his life."—100. *Fortissima Tyndaridarum.* "Bravest of the children of Tyndarus," *i. e.*, a second Clytemnestra. The poet likens the freed-woman to Clytemnestra, who slew her husband Agamemnon, and, in so doing, proved herself, as he ironically expresses it, the bravest of the *Tyndaridæ.* This term, *Tyndaridæ*, though of the masculine gender, includes the children of Tyndarus of both sexes.

101–106. 101. *Quid mi igitur suades*, &c. "What, then, dost thou advise me to do? To live like Mænius, or in the way that Nomentanus does?" Mænius and Nomentanus appear to have been two dissipated prodigals of the day, and the miser, in whose eyes any, even the most trifling expenditure, seems chargeable with extravagance, imagines, with characteristic spirit, that the poet wishes him to turn spendthrift at once. The scholiast says that Nomentanus spent 700,000 sesterces on his table and pleasures.—102. *Pergis pugnantia secum*, &c. We have here the poet's reply, "Art thou going to unite things that are plainly repugnant?" Literally, "things that contend together with opposing fronts." A metaphor taken from the combats of animals, particularly of rams.—103. *Non ego, avarum*, &c. "When I bid thee cease to be a miser, I do not order thee to become a spendthrift and a prodigal." *Vappa* properly denotes palled or insipid wine: it is thence figuratively applied to one whose extravagance and debaucheries have rendered him good for nothing. The origin of the term *nebulo* is disputed.—105. *Est inter Tanain quiddam*, &c. "There is some difference, certainly, between Tanais and the father-in-law of Visellius." The poet offers the example of two men, as much unlike as the miser is to the prodigal. Compare the remark of Döring: "*Tanais, Mæcenatis libertus*, spado, *at socer quidem Viselli* herniosus *fuisse dicitur. Multum inter se differebant igitur isti duo homines.*"—106. *Est modus in rebus*, &c. "There is a mean in all things; there are, in fine, certain fixed limits, on either side of which what is right can not be found." *Rectum* is here equivalent to the τὸ ὀρθόν of the Greeks ("*Quod ad certam normam recti fit*").

108–120. 108. *Illuc unde abii redeo.* The poet now returns to the proposition with which he originally set out, that all men are dissatisfied with their respective lots.—*Nemon' ut avarus*, &c. "Will no man, like the miser, think himself happy, and will he rather deem their condition enviable who follow pursuits in life that are different from his own?"—112. *Tabescat?* "Will he pine with envy?"—113. *Neque se majori pauperiorum*, &c. "And will he not compare himself with the greater number

of those who are less supplied than himself with the comforts of life?"—114. *Carceribus.* "From the barriers." Consult note on *Ode* i., 1, 4.—115. *Suos vincentibus.* "That outstrip his own." Understand *equos.*—120. *Ne me Crispini,* &c. "Lest thou mayest think that I have been robbing the portfolio of the blear-eyed Crispinus.' The individual here alluded to would seem to have been a ridiculous philosopher and poet of the day, and notorious for his garrulity. (Compare *Sat.,* i., 3, 139.) According to the scholiast, he wrote some verses on the Stoic philosophy, and, on account of his loquacity, received the appellation of *ἀρεταλογος.* Why Horace should here style him "blear-eyed," when he labored under this defect himself (*Sat.,* i., 5, 30 and 49), has given rise to considerable discussion among the commentators. The explanation of Döring is the most reasonable. This critic supposes that Horace, having been called by Crispinus, and other of his adversaries, "the blear-eyed poet," through contempt, now hurls back this epithet (*lippus*) upon the offenders, with the intent, however, that it should refer rather to the obscurity which shrouded their mental vision.

SATIRE II. "In the previous satire," remarks Watson, "Horace had observed that there was a measure in things; that there were fixed and stated bounds, out of which it would be in vain to look for what was right. Yet so it is with the greater part of mankind, that, instead of searching for virtue where reason directs, they always run from one extreme to another, and despise that middle way where alone they can have any chance to find her. The design of the poet in the present satire is to expose the folly of this course of conduct, and to show men that they thereby plunge themselves into a wider and more unfathomable sea of misery, increase their wants, and ruin both their reputation and their fortune; whereas, would men be but prevailed upon to live within the bounds prescribed by nature, they might avoid all these calamities, and have wherewith to supply their real wants. He takes occasion from the death of Tigellius, a well-known singer, to begin with observing the various judgments men pass upon actions and character, according to their different humors. Some commend a man as liberal and generous, whom others censure as profuse and extravagant. From this difference of judgment proceeds a difference of behavior, in which men seldom observe any degree of moderation, but always run from one extreme to another. One, disdaining to be thought a miser, profusely squanders away his estate; another, fearing to be accounted negligent in his affairs, practices all the unjustifiable methods of extortion, and seeks in every way to better his fortune. Thus it happens that the middle course is neglected; for

"'*Dum vitant stulti vitia, in contraria currunt.*'

The poet then proceeds to show that the same observation holds good in all the other pursuits of life, as well as in those several passions by which men are commonly influenced. Fancy and inclination usually determine them, when little or no regard is paid to the voice of reason. Hence he takes occasion to attack two of the reigning vices of his time."

1–11. 1. *Ambubaiarum collegia,* &c. "The colleges of music-girls, the quacks, the sharping vagabonds, the female mime-players, the trencher-cousins of the day," &c. The *Ambubaiæ* were female flute-players and

dancers, from Syria. The morals of this class of females may be ascertained from Juvenal, iii., 62. They were accustomed to wander about the Forum and the streets of the capital, and the poet very pleasantly applies here to their strolling bands the dignified appellation of *collegia*, a term reserved at Rome for legal associations, such as that of the augurs.—*Pharmacopolæ*. Not "apothecaries," as some translate the term, but rather wandering quacks, armed with panaceas and nostrums.—2. *Mendici*. The allusion here is not to actual mendicants, but to the priests of Isis and Cybele, and other persons of this stamp, who, while in appearance and conduct but little removed from mendicity, practiced every mode of cheating and imposing upon the lower orders.—*Mimæ*. These were female players of the most debauched and dissolute kind.—*Balatrones*. The various explanations given of this term render it difficult to determine what the true meaning is. Our translation accords with the remark of Döring, who makes the word denote the whole class of low and dirty parasites. Festus says that the proper meaning of this word was the clots of mud that adhered to people's clothes or shoes after a journey. It then was applied to the *scurræ*, perhaps, as Orelli says, because they stuck to the rich man like dirt to the shoes. (*Keightley, ad loc.*)—3. *Tigelli*. The reference is to M. Hermogenes Tigellius, a native of Sardinia, and a well-known singer and musician of the day, who had stood high in favor with Julius Cæsar, and after him with Augustus. He seems to have been indebted for his elevation to a fine voice, and a courtly and insinuating address. His moral character may be inferred from those who are said here to deplore his death, and on whom he would appear to have squandered much of his wealth.—4. *Quippe benignus erat*. "For he was a kind patron."—*Contra hic*. The reference is now to some other individual of directly opposite character.—7. *Hunc si perconteris*, &c. "If thou ask a third, why, lost to every better feeling, he squanders the noble inheritance of his ancestors in ungrateful gluttony."—8. *Stringat*. The allusion is properly a figurative one to the stripping off the leaves from a branch.—9. *Omnia conductis coëmens*, &c. "Buying up with borrowed money every rare and dainty viand." The lender is said *locare pecuniam*, the borrower, *conducere pecuniam*.—10. *Animi parvi*. "Of a mean spirit."—11. *Laudatur ab his*, &c. "For this line of conduct, he is commended by some, he is censured by others."

12–20. 12. *Fufidius*. A noted usurer.—*Vappæ famam timet ac nebulonis*. Consult note on *Satire* i., 1, 104.—13. *Positis in fenore*. "Laid out at interest." *Pecuniam in fenore ponere* is used for *pecuniam fenori dare*.—14. *Quinas hic capiti*, &c. "He deducts from the principal five common interests." Among the Romans, as among the Greeks, money was lent from month to month, and the interest for the month preceding was paid on the calends of the next. The usual rate was one *as* monthly for the use of a hundred, or twelve *per cent. per annum*; which was called *usura centesima*, because in a hundred months the interest equalled the principal. In the present case, however, Fufidius charges five *per cent.* monthly, or sixty *per cent. per annum*; and, not content even with this exorbitant usury, actually deducts the interest before the money is lent. For instance, he lends a hundred pounds, and at the end of the month the borrower is to pay him a hundred and five, principal and interest. But he gives only ninety-five pounds, deducting his interest whe-

he lends the money, and thus in twenty months he doubles his principal. —15. *Quanto perditior*, &c. "The more of a spendthrift he perceives one to be, the more he rises in his demands."—16. *Nomina sectatur, modo sumta veste virili*, &c. "He is at great pains in getting young heirs into his debt, who have just taken the manly gown, and who live under the control of close and frugal fathers," *i. e.*, he is anxious to get their names on his books. Among the Romans, it was a customary formality, in borrowing money, to write down the sum and subscribe the person's name in the banker's books. Hence *nomen* is put for a debt, for the cause of a debt, for an article of account, &c.—*Modo sumta veste virili*. The *toga virilis*, or manly gown, was assumed at the completion of the seventeenth year. —18. *At in se pro quæstu*, &c. "But, thou wilt say, his expenses are in proportion to his gains."—19. *Quam sibi non sit amicus*. "How little he is his own friend," *i. e.*, how he pinches himself.—20. *Terenti fabula quem miserum*, &c. "Whom the play of Terence represents to have led a wretched life, after he had driven his son from his roof." The allusion is to Menedemus, in the play of "The Self-tormentor" (*Heautontimorumenos*), who blames himself for having, by his unkind treatment, induced his only son to forsake him and go abroad into the army, and resolves, by way of self-punishment, to lead a miserable and penurious life.

Satire III. This Satire is directed against the inclination which many persons feel to put a bad construction on the actions of others, and to exaggerate the faults which they may perceive in their character or disposition. This failing, which perhaps had not been very prevalent in republican Rome, when the citizens lived openly in each other's view, had increased under a monarchical government, in which secrecy produced mistrust and suspicion. The satirist concludes with refuting the absurd principle of the portico, that all faults and vices have the same degree of enormity. (*Dunlop's Roman Literature*, vol. iii., p. 248.)

3–10. 3. *Sardus habebat*, &c. "That Tigellius of Sardinia had this failing." *Ille* is here strongly emphatic, and indicative, at the same time, of contempt, and is the same as saying, "that Tigellius of Sardinia *whom every body knows*." As regards Tigellius, consult note on *Satire* i., 2, 3. —4. *Cæsar*. Alluding to Augustus.—5. *Patris*. Alluding to Julius Cæsar, whose adopted son Augustus was.—6. *Si collibuisset*. "If he himself felt in the humor."—*Ab ovo usque ad mala*, &c. "He would sing *Io Bacche!* over again and again, from the beginning to the end of the entertainment." These words *Io Bacche!* formed the commencement of the drinking catch which Tigellius incessantly repeated, and hence, in accordance with a custom prevalent also in our own times, they serve to indicate the song or catch itself. The final vowel in *Bacche* is made long by being in the *arsis*. As regards the expression *ab ovo usque ad mala*, it may be observed, that the Romans began their entertainments with eggs and ended with fruits.—7. *Modo summa voce*, &c. "At one time in the highest key, at another time in that which corresponds with the base of the tetrachord." Literally, "which sounds gravest among the four strings of the tetrachord." The order of construction is as follows: "*modo summa voce, modo hac* voce *quæ resonat* (*i. e.*, est) in *quatuor chordis ima*." Gesner's interpretation, which is usually followed, appears extremely harsh.

it is this: "*Tigellius modo utebatur ea voce, quæ summa chorda Tetra chordi, τῇ ὑπάτῃ, resonat*, h. e., *gravissima; modo ea quæ ima chorda, τῇ νήτῃ, eademque acutissima, resonat. Non jungendum* summa voce *sed* summa chorda." The explanation which we have adopted appears far more natural.—9. *Nil æquale homini fuit illi.* "There was nothing uniform in that man."—*Sæpe velut qui currebat*, &c. The construction is *sæpe currebat velut qui hostem fugiens* (scil. curreret).—10. *Persæpe velut qui Junonis*, &c. We must not understand *currebat* here with *persæpe*, but *lento gradu incedebat*, or something equivalent, as is plainly required by the context. From this passage, and from a remark of the scholiast, it would appear that on the festivals of Juno processions were customary, in which *Canephori*, or maidens bearing baskets containing sacred and mysterious offerings, had a part to bear. Their gait was always dignified and slow. Tigellius is compared here to one of these, and *qui* is employed, not *quæ*, because the poet is speaking of a man.

12–21. 12. *Tetrarchas.* "Tetrarchs." *Tetrarcha* originally denoted one who ruled over the *fourth* part of a country or *kingdom* (from τετράς and ἀρχή). Afterward, however, the term merely came to signify a minor or inferior potentate, without any reference to the extent of territory governed.—13. *Loquens.* "Talking of." This term here carries with it the idea of a boastful and pompous demeanor.—*Mensa tripes.* The tables of the poorer class among the Romans commonly had but three feet. Such tables were called *Delphicæ*, because resembling the sacred tripod at Delphi.—14. *Concha salis puri.* "A shell of clean salt." A shell formed in general the salt-cellar of the poor. A silver *salinum*, on the contrary, was employed by the more wealthy. Compare *Ode* ii., 16, 13.—15. *Decies centena dedisses.* "Hadst thou given a million of sesterces to this frugal being, this man who could live happily on so little, in five days there was nothing in his coffers." The use of the indicative *erat*, in place of the subjunctive, serves to give more liveliness to the representation. As regards the expression *Decies centena*, it must be recollected that there is an ellipsis of *millia sestertium.* (*Zumpt*, § 873.) The sum here meant would amount to more than $38,000.—*Loculis.* The *loculi* were little boxes of wood or ivory, in which the Romans carried their money, trinkets, &c.—17. *Noctes vigilabat ad ipsum mane*, &c. "He would sit up all night until the very morning, he would snore away the entire day. Never was there any thing so inconsistent with itself." *Nil* is much stronger here than *nemo* would have been.—20. *Imo alia, et fortasse minora.* "Yes, I have faults of another kind, and perhaps less disagreeable," *i. e.*, and I hope less disagreeable. *Fortasse* is here the language of Roman urbanity. Some editors read *haud* in place of *et*, others *at*, but they are refuted by Orelli and Hand. The last-mentioned critic remarks, "Immo alia *significat, immo habeo vitia, sed alia.*"—21. *Mænius.* Horace, after acknowledging that he was not without faults, here resumes the discourse. I am far, says the poet, from being like Mænius, who defames his friend, and at the same time winks at much greater failings in himself. On the contrary, I consider him every way deserving of the severest censure. The individual here alluded to is, in all probability, the same with the Mænius mentioned in the first Satire. There he appears as a worthless and profligate man, here as a slanderer.

22–27. 22. *Ignores te? an ut ignotum*, &c. "Art thou unacquainted with thyself? or dost thou think that thou art going to impose upon us, as one who is a stranger to his own failings?" With *ignotum* understand *sibi*. The phrase *dare verba* means "to impose upon," "to deceive," *i. e.*, by giving words for things.—24. *Stultus et improbus hic amor est.* "This is a foolish and unjust self-love." With *amor* supply *sui*.—25. *Quum tua pervideas oculis*, &c. "When thou lookest on thine own faults as it were with anointed eyes, obscure of vision to thine own harm." The man who winks at his own defects is not unaptly compared to one who labors under some distemper of vision (*lippitudo*), and whose eyes, smeared with ointment (*collyrium*), are almost closed on external objects. *Pervideas*, in the text, is used for the simple verb, as in Greek *κατιδεῖν* for *ἰδεῖν*. As regards the construction of *male* with *lippus*, it must be observed, that the meaning of this adverb, in passages, when thus construed, varies according to the nature of the context: thus, *male laxus* is for *nimis laxus*, *male sedulus* for *importune sedulus*, *male raucus* for *moleste raucus*, &c.—26. *Acutum.* Put for *acute.* The common text has *mala* in the sense of *vitia.* Our reading is that of Bentley.—27. *Epidaurius.* Either an ornamental epithet, or else alluding to the circumstance of the serpent being sacred to Æsculapius, who had a celebrated temple at Epidaurus, in Argolis. The ancients always ascribed a very piercing sight to serpents, particularly to their fabled dragon. Hence, probably, the etymology of *draco*, from *δέρκομαι*, *δρακεῖν*.

29–36. 29. *Iracundior est paulo.* "A friend of thine is a little too quick-tempered." The poet here begins to insist on the duty we owe our friends, of pardoning their little failings, especially if they be possessed of talents and moral worth. Some commentators suppose him to be here describing Virgil; but Bentley, Orelli, and Wüstemann think that the poet means himself.—*Minus aptus acutis naribus*, &c. "He is too homely a person for the nice perceptions of gentility which these individuals possess." As regards the phrase *acutis naribus*, it may be remarked that it stands in direct opposition to *obesis naribus.* The former, taken in a more literal sense than in the present passage, denotes a natural quickness and sharpness of the senses, the latter the reverse.—30. *Rideri possit, eo quod*, &c. "He is liable to be laughed at, because his hair is cut in too clownish a manner, his toga drags on the ground, and his loose shoe hardly keeps on his foot." The Romans were very particular about the sit of the toga. Compare *Becker's Gallus*, p. 336.—31. *Rusticius tonso.* More literally, "to him shorn in too clownish a manner." Understand *illi.—Male.* This adverb qualifies *hæret*, and not *laxus*, as Orelli and others think.—32. *At est bonus*, &c. "But he is a worthy man; so much so, indeed, that a worthier one does not live." The idea intended to be conveyed by the whole passage is as follows: But what of all this? He is a man of worth, he is thy friend, he has distinguished talents, and, therefore, thou shouldst bear with his failings.—33. *Ingenium ingens inculto*, &c. "Talents of a high order lie concealed beneath this unpolished exterior."—34. *Denique te ipsum concute.* "In fine, examine thine own breast carefully," *i. e.*, be not a censor toward others, until thou hast been one to thyself. *Concute* means, literally, "shake," and is a metaphor taken from the shaking out of a bag, &c., in order to ascertain if any thing be lurking therein.—36. *Namque neglectis urenda*, &c. "For fern, fit only

to be burned, is produced in neglected fields." The idea intended to be conveyed is this: As neglected fields must be cleared by fire of the fern which has overrun them, so must those vices be eradicated which either nature or evil habits have produced in breasts where moral culture has been neglected.

38–40. 38. *Illuc prævertamur, amatorem*, &c. The transition here is short, and, consequently, somewhat obscure. *Prævertere* signifies, properly, to get before another by taking a shorter path; and hence, when the context, as in the present instance, refers to the manner in which a subject is to be considered, this verb will denote an abandoning of more formal and tedious arguments in order to arrive at our conclusion by a nearer and simpler way. The passage under consideration, therefore, may be rendered as follows: "But, omitting more formal arguments, let us merely turn our attention to the well-known circumstance that the disagreeable blemishes of a beloved object escape her blinded admirer." *Prævertamur* is used here in a middle sense. To desire mankind, as Sanadon well remarks, to examine their own hearts, and inquire whether their vices proceed from nature or custom, constitution or education, is to engage them in a long and thorny road. It is an easier and shorter way to mark the conduct of others, to turn their mistakes to our own advantage, and endeavor to do by virtue what they do by a vicious excess.—40. *Polypus.* The first syllable is lengthened by the *arsis.* By the *polypus* is here meant a swelling in the hollow of the nostrils, which either grows downward, and dilates the nostrils so as to deform the visage, or else, taking an opposite direction, extends into the fauces, and produces danger of strangulation. In both cases a very offensive smell is emitted. It receives its name from resembling, by its many roots or fibres, the sea animal termed *polypus*, so remarkable for its numerous feet, or rather feelers (*πολύς* and *πούς*).

41–48. 41. *Vellem in amicitia*, &c. "I could wish that we might err in a similar way where our friends are concerned, and that virtue would give to this kind of weakness some honorable name," *i. e.*, would that, as the lover is blind to the imperfections of his fair one, so we might close our eyes on the petty failings of a friend, and that they who teach the precepts of virtue would call this weakness on our part by some engaging name, so as to tempt more to indulge in it.—43. *At.* "But at least," *i. e.*, if we would not go as far as that, namely, turning defects into perfections, we ought at least to imitate those parents who give gentle names to the imperfections of their children. (*Keightley, ad loc.*) The construction of the passage is as follows: "*At, ut pater* non fastidit, *si quod sit vitium gnati, sic nos debemus non fastidire*, si quod sit vitium *amici*."—44. *Strabonem appellat Pætum pater.* "His squint-eyed boy a father calls *Pætus*," *i. e.*, pink-eyed. *Pætus* is one who has pinking eyes, or, as we would say, "a gentle cast" in the eye; far different from the positive squint implied in *strabo.* (*Osborne, ad loc.*) This was accounted a beauty, and Venus's eyes were commonly painted so. Hence *Venus Pæta.* Compare *Ovid, A. A.*, ii., 659.—45. *Et pullum, male parvus*, &c. "And if any parent has a son of very diminutive size, as the abortive Sisyphus formerly was, he styles him *Pullus*," *i. e.*, his chicken. The personage here alluded to under the name of Sisyphus was a dwarf of Marc Antony's

He was of very small stature, under two feet, but extremely shrewd and acute, whence he obtained the appellation of Sisyphus, in allusion to that dexterous and cunning chieftain of fabulous times.—47. *Varum.* "A Varus."—48. *Scaurum.* "One of the Scauri." It will be observed that all the names here given by the poet, *Pætus*, *Pullus*, *Varus*, and *Scaurus*, were surnames of Roman families more or less celebrated, derived, probably, from some ancestor in whom corresponding defects existed. This imparts a peculiar spirit to the original, especially in the case of the two latter, where the parent seeks to cover the deformities of his offspring with names of dignity. *Varus*, as an epithet, denotes one who has the legs bent inward, or, as the scholiast expresses it, "*cujus pedes introrsum retortæ sunt.*" This, when not very great, is hardly regarded as a defect, being considered a sign of strength; but the fond father thus calls his son whose legs were actually distorted.—*Balbutit.* "He calls in child-like accents," *i. e.*, he imitates the child's half-stammering mode of speaking; he fondly calls.—*Scaurum.* By *scaurus* is meant one who has the ankles branching out, or is club-footed.—*Pravis fultum male talis.* "Badly supported on distorted ankles." By *pravis fultus talis* is here meant one whose ankles branch out so far that he walks, as it were, on them.

49–66. 49. *Parcius hic vivit? frugi dicatur.* The poet here exemplifies this rule as he would wish it to operate in the case of friends. "Does this friend of thine live rather too sparingly? let him be styled by thee a man of frugal habits."—*Ineptus et jactantior hic paulo est?* "Is this one accustomed to forget what time, and place, and circumstance demand, and is he a little too much given to boasting?" As regards the term *ineptus*, our language appears to be in the same predicament, in which, according to Cicero, the Greek tongue was, having no single word by which to express its meaning. (*De Orat.*, ii., 4.) Some translate it by the term "a bore."—50. *Concinnus amicis postulat*, &c. "He requires that he appear to his friends an agreeable companion," *i. e.*, he requires this by the operation of the rule which the poet wishes to see established in matters of friendship.—51. *At est truculentior*, &c. "But is he somewhat rough, and more free in what he says than is consistent with propriety? let him be regarded as one who speaks just what he thinks, and who is a stranger to all fear."—53. *Caldior est? acres inter numeretur.* "Is he too passionate? let him be reckoned among men of spirit."—55. *At nos virtutes ipsas invertimus*, &c. "We, however, misrepresent virtues themselves, and are desirous of smearing over the cleanly vessel," *i. e.*, but we do the very reverse of all this: we invert the virtues and turn them into faults by our nomenclature. We, as I may say, are not content to let the vessel remain clean in its present state; we would fain daub and disfigure it with dirt. (*Keightley, ad loc.*)—57. *Multum est demissus homo?* "Is he a man of very modest and retiring character?"—*Illi tardo cognomen*, &c. "We call him heavy and dull." There is a great difference of opinion with regard to this whole passage. We have followed the most natural mode of explaining it.—59. *Nullique malo latus obdit apertum.* "And exposes an unguarded side to no ill-designing person," *i. e.*, lays himself open to the arts of no bad man. An image borrowed from the gladiatorial shows.—61. *Crimina.* In the sense of *criminationes.—Prc bene sano ac non incauto*, &c. "Instead of a discreet and guarded, we style him a disguised and subtle man."—63. *Simplicior quis, et est*, &c.

"Is any one of a more simple and thoughtless character than ordinary, and is he such a person," &c. By the term *simplicior* is here meant an individual of plain and simple manners, who thoughtlessly disregards all those little matters to which others so assiduously attend who wish to gain the favor of the rich and powerful. Horace names himself among these, probably to remove a reproach thrown upon him by his enemies of being a refined courtier.—63. *Libenter.* "Whenever the humor has seized me," *i. e.*, freely, without reflection.—64. *Ut forte legentem aut tacitum*, &c. "So as, perhaps, unseasonably intrusive, to interrupt another, when reading or musing, with any trifling conversation."—66. *Communi sensu plane caret.* "The creature evidently wants common sense." The *communis sensus*, to which reference is here made, is a knowledge of what time, place, and circumstance demand from us in our intercourse with others, and especially with the rich and powerful.

67–82. 67. *Quam temere in nosmet*, &c. The idea intended to be conveyed is as follows: How foolish is this conduct of ours in severely marking the trifling faults of our friends. We have all our faults, and should therefore be mutually indulgent.—69. *Amicus dulcis, ut æquum est*, &c. "Let a kind friend, when he weighs my imperfections against my good qualities, incline, what is no more than just, to the latter as the more numerous of the two, if virtues do but preponderate in me." The metaphor is taken from weighing in a balance, and the scale is to be turned in favor of a friend. The expression *mea bona compenset vitiis* is a species of hypallage for *vitia mea compenset bonis*. Many editors less correctly read *cum* as a preposition instead of *quum*, and connect it with *vitiis*.—72. *Hac lege.* "On this condition."—*In trutina ponetur eadem.* "He shall be placed in the same balance," *i. e.*, his failings shall be estimated in return by me with equal kindness.—76. *Denique, quatenus excidi*, &c. "Finally, since the vice of anger can not be wholly eradicated." The idea is this: Since no man is faultless, the only remedy is to apportion accurately the degree of blame or punishment to be assigned to each transgression. The second part of the satire begins here.—77. *Stultis.* The Stoics called all persons who did not practice their peculiar rules of wisdom fools and mad.—78. *Ponderibus modulisque suis.* "Her weights and measures."—*Ratio*, "reason," was regarded by the Stoics as the great guide and director of life.—*Res ut quæque est.* "According to the nature of each particular case," *i. e.*, as each particular case requires.—80. *Tollere.* "To take away," *i. e.*, from table.—81. *Semesos pisces*, &c. "May have licked up the half-eaten fishes and the half-cold sauce."—82. *Labeone.* Who this Labeo was is altogether uncertain. The scholiast says that it was M. Antistius Labeo, the celebrated lawyer, who, being a sturdy republican, spoke and acted with great freedom against Augustus; and Horace, according to the same authority, pays his court here to Augustus by describing him as insane. If, however, Labeo the jurisconsult be actually meant here, he must have been a very young man at the time, and not as yet eminent for legal knowledge, so that the madness charged against him by the poet may be referred to cruelty displayed by him in the punishment of slaves. (Consult *Orelli, ad loc.*)

83–89. 83. *Quanto furiosius*, &c. "How much more insane, and how much greater than this is the crime of which thou art guilty." *Hoc* is

here the ablative, not the nominative, and refers to the cruel conduct of the master toward his slave. The crime alluded to in *peccatum* is stated immediately after, "*Paulum deliquit amicus*," &c.—85. *Concedas.* "Overlookest."—*Insuavis.* "Unkind."—86. *Rusonem.* Ruso was a well-known usurer, and at the same time prided himself on his literary talents. When his debtors were unable to pay the principal or the interest that was due, their only way to mitigate his anger was to listen patiently to him while he read over to them his wretched historical productions. He was thus, as Francis well observes, a double torment: he ruined the poor people, who borrowed money, by his extortion, and he read them to death with his works.—87. *Tristes Kalendæ.* The calends are here called *tristes*, or gloomy, in allusion to the poor debtor who finds himself unable to pay what he owes. Money was lent among the Romans from month to month, and the debtor would of course be called upon for payment of the principal or interest on the calends of the ensuing month. Another part of the month for laying out money at interest or calling it in was the ides. Consult note on *Epode* ii., 67.—88. *Mercedem aut nummos.* "The interest or principal."—*Unde unde extricat.* "Makes out in some way or other." *Extrico* is to disengage from *tricæ*, or little impediments, such as hairs, threads, &c., which get about things.—*Amaras.* Equivalent to *inepte scriptas*.—89. *Porrecto jugulo.* Ruso reads his unfortunate hearer to death with his silly trash, and the poor man, stretching out his neck to listen, is compared to one who is about to receive the blow of the executioner.—*Audit.* "Is compelled to listen to."

91–95. 91. *Evandri manibus tritum.* As regards the Evander here mentioned, the scholiast informs us that he was a distinguished artist, carried from Athens to Alexandrea by Marc Antony, and thence subsequently to Rome by Augustus, and that he executed in this latter city some admirable works. Some commentators, however, understand by the expression *Evandri manibus tritum* a satirical allusion to the great antiquity of the article in question, as if it had been "worn smooth," as it were, by the very hands of Evander, the old monarch of early Roman story. This latter appears to be the more correct opinion. If, however, the other explanation be preferred, *tritum* must then be translated "fashioned in relief."—95. *Commissa fide.* "Secrets confided to his honor." *Fide* is here the old form of the dative. Compare *Ode* iii., 7, 4.—*Sponsumve negarit.* "Or has refused to fulfill a promise," *i. e.*, has broken his word.

96–110. 96. *Queis paria esse fere placuit*, &c. Render *fere* here "in general." The poet here begins an attack on the Stoic sect, who maintained the strange doctrine that all offences were equal in enormity. According to them, every virtue being a conformity to nature, and every vice a deviation from it, all virtues and vices were equal. One act of beneficence or justice is not more truly so than another: one fraud is not more a fraud than another; therefore there is no other difference in the essential nature of moral actions than that some are vicious and others virtuous. —97. *Quum ventum ad verum est.* "When they come to the plain realities of life."—*Sensus moresque.* "The general sense of mankind and the established customs of all nations."—99. *Quum prorepserunt*, &c. Horace here follows the opinion of Epicurus respecting the primitive state of man.

According to this philosopher, the first race of men rose out of the earth, in which they were formed by a mixture of heat and moisture. Hence the peculiar propriety of *prorepserunt* in the text.—*Primis terris.* "On the new earth."—100. *Mutum.* By this epithet is meant the absence of articulate language, and the possession merely of certain natural cries like other animals. According to Epicurus and his followers, articulate language was an improvement upon the natural language of man, produced by its general use, and by that general experience which gives improvement to every thing.—101. *Pugnis.* From *pugnus.*—102. *Usus.* "Experience."—103. *Quibus voces sensusque notarent.* "By which to mark articulate sounds, and to express their feelings." A word is an articulate or vocal sound, or a combination of articulate and vocal sounds, uttered by the human voice, and by custom expressing an idea or ideas.—104. *Nomina.* "Names for things."—105. *Ponere.* "To. enact."—110. *Viribus editior.* "The stronger."

111–123. 111. *Jura inventa metu,* &c. This was against the principle of the Stoics, who maintained *τὸ δίκαιον φύσει εἶναι καὶ μὴ θέσει.* History proves, says Horace, that utility was the origin of law, and, therefore, this should be the rule followed in the inflicting of penalties. (*Keightley, ad loc.*)—112. *Tempora fastosque mundi.* "The by-gone ages and the annals of the world." By *fastos mundi* are meant the earliest accounts that have reached us respecting the primitive condition of man.—113. *Nec natura potest,* &c. A denial, as just stated, of the Stoic maxim, that justice and injustice have their first principles in nature itself.—114. *Dividit.* "Discerns."—115. *Nec vincet ratio hoc,* &c. "Nor will the most subtle reasoning ever prove that he sins equally and the same," &c. *Vincet* is for *evincet.* By *ratio* are here meant the refined and subtle disquisitions of the Stoics on the subject of morals.—116. *Qui teneros caules,* &c. "Who has broken off (and carried away) the tender cabbages of another's garden." Literally, "the tender cabbage-stalks," for *caules* has, in fact, *brassicæ* understood, and is here put by synecdoche for the cabbage itself.—117. *Nocturnus.* "In the night-season."—*Adsit regula.* "Let some standard be fixed."—118. *Æquas.* "Proportioned to them."—119. *Scutica.* The *scutica* was a simple "strap" or thong of leather, used for slight offences, particularly by school-masters in correcting their pupils. The *flagellum,* on the other hand, was a "lash" or whip, made of leathern thongs or twisted cords, tied to the end of a stick, sometimes sharpened with small bits of iron or lead at the end. This was used in correcting great offenders.—120. *Ne ferula cædas,* &c. The *ferula* was a "rod" or stick, with which, as with the *scutica,* boys at school were accustomed to be corrected. The common text has *nam ut* in place of *ne.* But correct Latinity requires *ne* in this place, not *ut.*—122. *Magnis parva.* "Small equally with great offences."—123. *Si tibi regnum,* &c. The poet purposely adopts this phraseology, that he may pass the more easily, by means of it, to another ridiculous maxim of the Stoic school. Hence the train of reasoning is as follows: Thou sayest that thou wilt do this if men will only intrust the supreme power into thy hands. But why wait for this, when, according to the very tenets of thy sect, thou already hast what thou wantest? For thy philosophy teaches thee that the wise man is in fact a king. The doctrine of the Stoics about their wise men, to which the poet here alludes, was strangely marked with extravagance

and absurdity. For example, they asserted that he feels neither pain nor pleasure; that he exercises no pity; that he is free from faults; that he is Divine; that he can neither deceive nor be deceived; that he does all things well: that he alone is great, noble, ingenuous; that he is the only friend; that he alone is free; that he is a prophet, a priest, and a king; and the like. In order to conceive the true notion of the Stoics concerning their wise man, it must be clearly understood that they did not suppose such a man actually to exist, but that they framed in their imagination an image of perfection toward which every man should constantly aspire. All the extravagant things which are to be met with in their writings on this subject, may be referred to their general principle of the entire sufficiency of virtue to happiness, and the consequent indifference of all external circumstances. (*Enfield's Hist. Phil.*, vol. i., p. 346, *seqq.*)

126–132. 126. *Non nosti quid pater*, &c. The Stoic is here supposed to rejoin, and to attempt an explanation of this peculiar doctrine of his sect.—127. *Chrysippus*. After Zeno, the founder of the school, no philosopher more truly exhibited the character, or more strongly displayed the doctrines of the Stoic sect, than Chrysippus.—127. *Crepidas nec soleas*. "Either sandals or slippers."—129. *Hermogenes*. This was probably a different person from the Tigellius spoken of in the beginning of the satire. Dillenburger supposes that he was his adopted son.—130. *Alfenus vafer*. "The subtle Alfenus." Alfenus Varus, a barber of Cremona, growing out of conceit with his profession, quitted it, and came to Rome, where, attending the lectures of Servius Sulpicius, a celebrated lawyer, he made so great proficiency in his studies as to become eventually the ablest lawyer of his time. His name often occurs in the Pandects. He was advanced to some of the highest offices in the empire, and obtained the consulship A.U.C. 755.—132. *Operis optimus omnis opifex*. "The best artist in every kind of work."

133–140. 133. *Vellunt tibi barbam*. The poet replies, A king! why thou hast no power whatever; the very boys "pluck thee by the beard;" and he then proceeds to draw a laughable picture of the philosophic monarch, surrounded by the young rabble in the streets of Rome. To pluck a man by the beard was regarded as such an indignity that it gave rise to a proverb among both the Greeks and Romans. To this species of insult, however, the wandering philosophers of the day were frequently exposed from the boys in the streets of Rome, the attention of the young tormentors being attracted by the very long beards which these pretenders to wisdom were fond of displaying.—136. *Rumperis et latras*. "Thou burstest with rage and snarlest at them." He compares the poor Stoic to a dog whom a parcel of mischievous boys are tormenting.—137. *Ne longum faciam*. Supply *sermonem*. "Not to be tedious."—*Quadrante lavatum*. "To bathe for a farthing," *i. e.*, to the farthing bath. As the public baths at Rome were built mostly for the common people, they afforded but very indifferent accommodations. People of fashion had always private baths of their own. The strolling philosophers of the day frequented, of course, these public baths, and mingled with the lowest of the people. The price of admission was a *quadrans*, or the fourth part of an *as*.—138. *Stipator* "Life-guardsman." A laughable allusion to the retinue of the Stoic mon

arch. His royal body-guard consists of the ridiculous Crispinus. Compare, as respects this individual, the note on *Satire* i., 1, 120.—140. *Stultus* Another thrust at the Stoics. Compare note on verse 77.

SATIRE IV. It would appear that, during the lifetime of Horace, the public were divided in their judgment concerning his satires, some blaming them as too severe, while others thought them weak and trifling. Our author, in order to vindicate himself from the charge of indulging in too much asperity, shows, in a manner the most prepossessing, that he had been less harsh than many other poets, and pleads, as his excuse for at all practicing this species of composition, the education he had received from his father, who, when he wished to deter him from any vice, showed its bad consequences in the example of others.

1–2. 1. *Eupolis*. An Athenian poet of the old comedy. He was born about B.C. 446, and was nearly of the same age with Aristophanes.—*Cratinus*. Another Athenian poet of the old comedy, born B.C. 519.—*Aristophanes*. Of Aristophanes antiquity supplies us with few notices, and those of doubtful credit. The most likely account makes him the son of Philippus, a native of Ægina (*Acharn.*, 651, 652. *Schol. Vit. Aristoph. Anonym., Athenæus*, vi., 227). The comedian, therefore, was an adopted, not a natural citizen of Athens. The exact dates of his birth and death are equally unknown.—2. *Atque alii, quorum*, &c. "And others, whose comedy is of the old school," *i. e.*, and other writers of the old comedy. Ancient comedy was divided into the *old*, the *middle*, and the *new*. In the first, the subject and the characters were real. In the second, the subject was still real, but the characters were invented. In the third, both the story and the characters were formed by the poet. The middle comedy arose toward the end of the Peloponnesian war, when a few persons had possessed themselves of the sovereignty in Athens, contrary to the Constitution, and checked the licence and freedom of the old comedy by having a decree passed that whoever was attacked by the comic poets might prosecute them: it was forbidden, also, to bring real persons on the stage, to imitate their features with masks, &c. The comic drama, after more than half a century of vacillating transition from its old to its subsequent form, in the age of Alexander finally settled down, through the ill-defined gradations of the middle, into the new comedy. The old comedy drew its subjects from public, the new from private life. The old comedy often took its "dramatis personæ" from the generals, the orators, the demagogues, or the philosophers of the day; in the new the characters were always fictitious. The old comedy was made up of personal satire and the broadest mirth, exhibited under all the forms and with all the accompaniments which uncontrolled fancy and frolic could conceive. The new comedy was of a more temperate and regulated nature; its satire was aimed at the abstract vice or defect, not at the individual offender. Its mirth was of a restrained kind; and, as being a faithful picture of life, its descriptions of men and manners were accurate portraits, not wild caricatures, and, for the same reason, its gayety was often interrupted by scenes of a grave and affecting character. The principal writers of the middle comedy were Eubulus, Araros, Antiphanes, Anaxandrides, Alexis, and Epicrates; of the new Philippides, Timocles, Philemon, Menander

Diphilus, Apollodorus, and Posidippus. (*Theatre of the Greeks, 2d ed.*, p. 185, *seqq.*)

3–11. 3. *Erat dignus describi.* "Deserved to be marked out."—*Malus.* "A knave."—5. *Famosus.* "Infamous."—*Multa cum libertate notabant.* "Branded him with great freedom."—6. *Hinc omnis pendet Lucilius.* Literally, "from these Lucilius entirely hangs," *i. e.*, this freedom of satire was also the great characteristic of Lucilius. Lucilius was a Roman knight, born A.U.C. 505, at Suessa, a town in the Auruncan territory. He was descended of a good family, and was grand uncle, by the mother's side, to Pompey the Great. His chief characteristic was his vehement and cutting satire. Macrobius (*Sat.*, iii., 16) calls him "*acer et violentus poeta.*"—7. *Mutatis tantum pedibus numerisque*, &c. "Having changed merely the feet and the rhythm of his verse." This applies to the greater part, not, however, to all of his satires. The Greek comic writers, like the tragic, wrote in iambic verse (trimeters). Lucilius, on the other hand, adopted the hexameter versification in twenty books of his satires, from the commencement, while in the rest, with the exception of the thirtieth, he employed iambics or trochaics.—8. *Emunctæ naris, durus componere versus.* "Of nice discernment, though harsh in the structure of his lines." *Emunctæ naris* is literally "of clean-wiped nose," which makes the sense of smell more acute. Its figurative meaning here prevails.—*Componere versus.* A Græcism for *in componendis versibus.* So *piger ferre*, a little farther on.—10. *Ut magnum.* "As if it were a great feat." Compare the explanation of the scholiast: "*Tanquam rem magnam et laude dignam.*"—*Stans pede in uno.* "Standing on one foot." This, of course, must be taken in a figurative sense, and is intended merely to signify "in a very short time," or, as we sometimes term it, "off-hand." Horace satirizes Lucilius for his hurried copiousness and facility. —11. *Quum flueret lutulentus*, &c. "As he flowed muddily along, there was always something that one would feel inclined to throw away," *i. e.*, to take up and cast aside as worthless. Horace compares the whole po etry of Lucilius to a muddy and troubled stream, continually bearing im purities on its surface that one would feel inclined to remove. As regards the meaning of *tollere* here, compare *Epist.*, ii., 2, 123.

12–21. 12. *Scribendi laborem.* By this is meant, in fact, the labor of correction, as the poet himself immediately after adds.—13. *Scribendi recte*, &c. "I mean of writing correctly, for, as to how much he wrote, I do not at all concern myself about that." After *scribendi recte* supply *dico.* Lucilius was a very voluminous writer.—13. *Ecce, Crispinus minimo me provocat.* Understand *nummo.* "See, Crispinus challenges me in the smallest sum I choose to name." After *minimo* supply *pignore.* The connection in the train of ideas is as follows: But, while I am talking thus, there is Crispinus, who sets such value on this same readiness and fertility, that he proposes to give me any odds I wish, and make verses against me. (*Keightley, ad loc.*)—*Accipe, si vis, accipiam.* The prose form of expression, as Heindorf remarks, would be *accipe tu, accipiam et ego.*—15. *Tabulas.* "Tablets."—16. *Custodes.* "Inspectors," to see that they neither brought with them verses already composed, nor such as were the production of others.—17. *Di bene fecerunt*, &c. The idea intended to be conveyed is this: I will have nothing to do with thy wager

Crispinus. The gods be praised for having made me what I am, a man of moderate powers and retiring character. Do thou go on, undisturbed by any rivalry on my part, with thy turgid and empty versifying.—*Inopis me quodque pusilli*, &c. "In having made me of a poor and humble mind."—19. *At tu conclusas*, &c. The order of construction is as follows: *At tu imitare, ut mavis, auras conclusas hircinis follibus, laborantes usque dum ignis molliat ferrum.*—20. *Usque.* "Constantly."—21. *Ut mavis.* "Since thou dost prefer this."

21–32. 21. *Beatus Fannius.* "A happy man is Fannius, his writings and his bust having been carried, without any trouble on his part, to the public library." In rendering *ultro* (which is commonly translated "unasked for"), we have followed the authority of the scholiast: "*Fannius Quadratus, poeta malus, cum liberos non haberet, hæredipetæ sine ejus cura et studio* (ultro) *libros ejus et imaginem in publicas bibliothecas referebant, nullo tamen merito scriptoris.*" In this way *ultro* may have a double meaning: the one mentioned by the scholiast in relation to the legacy-hunters, and the other slyly alluding to the absence of all mental exertion on the part of Fannius himself toward rendering his productions worthy of so high an honor. At Rome, when a poet had gained for himself a distinguished name among his contemporaries, his works and his bust were placed in the public libraries. Fannius, however, lucky man, secures for himself a niche there, without any trouble on his part, either bodily or *mental*. Some commentators, however, rejecting the explanation of the scholiast, make the admirers of Fannius to have spontaneously presented that poet himself with handsomely-ornamented *capsæ* and his own bust. This, however, wants spirit. The *capsa* was, like the *scrinium*, a box or case in which manuscripts and other articles were kept; so that *capsis* here will mean, literally, "his cases," *i. e.*, containing his writings, and hence, figuratively, his "writings" themselves.—23. *Timentis.* The genitive, as in apposition with the personal pronoun *mei*, which is implied in the possessive *mea*.—24. *Genus hoc.* Understand *scribendi.* Alluding to satire.—*Utpote plures culpari dignos.* "As being the majority of mankind who deserve reprehension." Observe here the accusative by attraction from *quos* which precedes. The common form of expression would have been *quippe cum plures culpari digni sint.*—25. *Quemvis media elige turba.* "Take any one at random from the midst of the crowd." The poet now proceeds to state the reasons why, and the kind of persons by whom, satiric poetry is dreaded.—27. *Hunc capit argenti splendor*, &c. "This one the glitter of silver-plate captivates; Albius is lost in admiration of bronze." By *argenti*, with which supply *facti*, vessels of silver are meant; and by *ære*, vessels and statues of bronze.—*Albius.* Not the poet, Albius Tibullus, as Baxter would have us believe, but some individual or other, remarkable merely for his passionate attachment to bronze. Some suppose the *Æs Corinthiacum* to be here meant, but this is quite unnecessary.—28. *Mutat merces.* "Trades."—*Ad eum, quo vespertina*, &c. An elegant circumlocution for "the west." With *eum* supply *solem*.—29. *Quin per mala præceps*, &c. "Nay, like dust gathered by the whirlwind, he is borne headlong through the midst of dangers."—31. *Summa deperdat.* For *perdat de summa.*

32–42. 32. *Omnes hi metuunt versus*, &c. "Because their sordid and

debasing pursuits are so frequently exposed and ridiculed in verse."—33. *Fenum habet in cornu.* "He has hay on his horn," *i. e.*, he is a dangerous creature. This, according to the satirist, is the cry with which the poet is greeted whenever he shows himself to any of the characters that have just been described, and they instantly clear the way for him by a rapid retreat. The expression in the text is a figurative one, and is taken from the Roman custom of tying hay on the horns of such of their cattle as were mischievous and given to pushing, in order to warn passengers to be on their guard.—*Dummodo risum excutiat sibi.* "If he can only raise a laugh for his own amusement."—35. *Et, quodcunque semel chartis illeverit.* "And whatever he has once scribbled on his paper." With *illeverit* supply *atramento.—Omnes gestiet a furno,* &c. The idea intended to be conveyed is, that the poet will take delight in showing his productions to all, even to the very rabble about town.—36. *A furno redeuntes lacuque.* "As they return from the bake-house and the basin." By *lacus* is here meant a basin, or receptacle containing water, supplied from the aqueducts for public use.—38. *Dederim quibus esse poetis.* "Whom, for my part, I allow to be poets." *Poetis* is put by a Græcism for *poetas*. The perfect of the subjunctive is here used, for the purpose of softening the assertion that is made, and removing from it every appearance of arrogant authority. So *crediderim,* "for my part I believe;" *affirmaverim,* "I am inclined to affirm," &c.—39. *Concludere versum.* "To complete a verse," *i. e.*, to give it the proper number of feet.—42. *Sermoni.* "To prose," *i. e.*, the every-day language of common intercourse. Horace here refers to the style of his satires, and their purposely-neglected air. His claims to the title of poet rest on his lyric productions; but at the time when the present satire was written, he had made only a few efforts in that species of versification in which he was afterward to receive the highest honors of poetry.—42. *Ingenium cui sit,* &c. "Unto him who has genius, who has inspiration, and a mouth about to utter lofty strains," *i. e.*, able to utter. The participle *sonaturus* is here formed like *præstaturus*, by Cicero, from *præsto*. The term *ingenium* here means that invention, and the expression *mens divinior* that enthusiasm or poetic inspiration, which can alone give success to the votaries of the epic, tragic, or lyric muse. By the *os magna sonaturum* is meant nobleness of style, which also forms an important attribute in the character of a poet

44–55. 44. *Quidam.* The Alexandrean grammarians are meant. Compare *Cic., Orat.*, 20.—*Comœdia.* The order is *Comœdia esset poema necne.* The new comedy of the Greeks, and the Latin drama, are here meant, not the old comedy, in which beautiful poetry occurs.—45. *Quod acer spiritus ac vis,* &c. "Because neither the style nor the subject-matter possesses fire and force; because it is mere prose, except in so far as it differs from prose by having a certain fixed measure." The reasoning in the text is as follows: Three things are requisite to form a great poet: riches of invention, fire of imagination, and nobleness of style; but, since comedy has none of these, it is doubted whether it be a real poem.—47. *At pater ardens,* &c. The poet here supposes some one to object to his remark respecting the want of fire and force in comedy, by referring to the spirited mode in which the character of the angry father is drawn, when railing at the excesses of a dissipated son. The allusion is to Demea in Terence's Adelphi, and to Chremes in the "Self-Tormentor" of the same

poet.—48. *Quod meretrice nepos*, &c. "Because his dissolute son, madly in love with a harlot-mistress." Observe that the noun *nepos* has here the force of an adjective.—50. *Ambulet ante noctem cum facibus.* The reference here is more to Greek than Roman manners, the comedies of Terence being mere imitations of those of Menander. The intoxicated and profligate youth among the Greeks were accustomed to rove about the streets with torches at a late hour of the night, after having ended their orgies within doors, and serenade their female friends. But far more disgraceful was it to appear in the public streets in a state of intoxication, and bearing torches, before the day was drawn to a close. *Ante noctem* here means merely "before nightfall," *i. e.*, while it is still light, while it is twilight. Compare Orelli: "*comissatur jam per crepusculum.*" Some commentators erroneously render it "before midnight."—51. *Numquid Pomponius istis*, &c. We have here the reply of the poet, which is simply this, that, with whatever vehemence of language the angry father rates his son, it is very little different from what Pomponius might expect from *his* father, if he were alive. It is the natural language of the passions expressed in measures.—52. *Leviora.* "Less severe reproofs."—*Ergo.* In order to understand the connection here between this sentence and the one which precedes, we must suppose the following to be understood before *ergo*: Now, if the railings of the angry father have nothing in them either sublime or poetical, and if they are equally devoid of ornament and elegance (*i. e.*, if they are *pura*, scil. *opprobria*), "then," &c.—53. *Puris verbis.* "In words equally devoid of ornament and elegance."—55. *Personatus pater.* "The father represented on the stage." Literally, "the masked father."

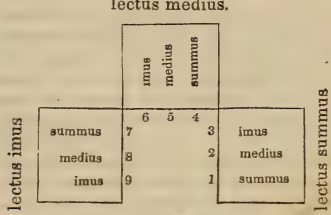
57–71. 57. *Tempora certa modosque*, &c. "Their fixed times and rhythm." The *tempora* are the feet, composed of long and short syllables in a certain order; the *modi* are the rhythmic arrangement of the feet. (*Keightley, ad loc.*)—60. *Non, ut si solvas*, &c. The construction is *Non etiam invenias membra disjecti poetæ, ut si solvas* (hos versus Ennii). "Thou wilt not still find," &c. Observe the force of *etiam*, "still," *i. e.*, after this dislocation has taken place. The meaning of the poet is, that the lines composed by Lucilius and himself become, when divested of number and rhythm, so much prose, and none will find the scattered fragments animated with the true spirit of poetry, as he will if he take to pieces the two lines of Ennius which are cited.—62. *Alias.* "At some other time." He now proceeds to show that the dread and dislike of satiric poetry are unreasonable.—64. *Sulcius acer et Caprius.* The scholiast describes these two persons as informers, and at the same time lawyers, hoarse with bawling at the bar, and armed with their written accusations.—65. *Rauci male cumque libellis.* "Completely hoarse with bawling, and armed with their written accusations." *Rauci male* is equivalent to *valde rauci.*—68. *Ut sis tu similis*, &c. "So that, even if thou art like the robbers Cælius and Birrius, I am not like Caprius or Sulcius," *i. e.*, if thou art a robber like Cælius and Birrius, I am not an informer like Caprius or Sulcius. This is a biting piece of satire. However bad thy character may be, thou hast nothing to fear from me. I neither accuse nor expose people; I only laugh at little defects of character. (*Keightley, ad loc.*)—71. *Nulla taberna meos*, &c. "No bookseller's shop nor pillar has any productions of mine. Books at Rome were exposed for

sale in regular establishments (*tabernæ librariæ*), chiefly in the *Argiletum* and in the *Vicus Sandalarius*. On the shop-door, or on a pillar, as the case might be, there was a list of the titles of books on sale.—71. *Queis manus insudet*, &c. "Over which the hand of the rabble and of Hermogenes Tigellius may sweat."

72–84. 72. *Nec recito*. Understand *quæ scripsi*.—73. *In medio qui*, &c. It is here objected to the poet, that if he himself does not openly recite satirical verses of his composing, yet there are many who do recite theirs, and that, too, even in the forum and the bath; selecting the latter place in particular, because, "being shut in on every side by walls, it gives a pleasing echo to the voice." To this the poet replies, that such persons are mere fools, and altogether ignorant of what propriety demands, as is shown in their selection of the place where they choose to exhibit themselves.—76. *Haud illud quærentes*. "Who never stop to put this question to themselves."—*Sine sensu*. "Without any regard to what propriety demands."—77. *Lædere gaudes*, &c. The poet's antagonist is here supposed to return to the attack with a new charge. Well, then, if thou recitest in private and not in public, it is only the prompting of a malicious spirit, that thou mayest slander with the more impunity amid the secret circle of thy friends; for "thou takest delight in assailing the characters of others" (*Lædere gaudes*).—78. *Inquit*. "Says one." The common reading is *inquis*.—*Et hoc studio pravus facis*. "And this thou doest from the eager promptings of an evil heart." Literally, "and this, evil-hearted, thou doest with eager feelings."—*Unde petitum hoc in me jacis*. The poet indignantly repels the charge, and introduces a most beautiful moral lesson respecting the duties of friendship.—79. *Est auctor quis*, &c. Observe that *quis* is here, as Reissig remarks, the simple interrogative, and does not stand for *aliquis*, as Heindorf maintains.—80. *Absentem qui rodit amicum*. In order to connect the train of ideas, we must suppose something like the following clause to precede the present line: No, the maxim by which *my* conduct is governed is *this*: "He who backbites an absent friend," &c. There is no term in our language which more forcibly expresses the meaning of *rodere* in this passage than the homely one which we have adopted, "to backbite." And yet even this, in some respects, does not come fully up to the signification of the original. The allusion is to that "gnawing" of another's character, which is the more injurious as it is the more difficult to be detected and put down.—81. *Solutos qui captat risus hominum*, &c. "Who seeks eagerly for the loud laughter of those around him, and the reputation of a wit.' The allusion is to one who values not the character or the feelings of others if he can but raise a laugh at their expense, and who will sacrifice the ties of intimacy and friendship to some paltry witticism.—85. *Hic niger est*, &c. "This man is black of heart; shun him, thou that hast the spirit of a Roman."

85–87. 85. *Sæpe tribus lectis*, &c. The poet now proceeds to give a proof of the unreasonable conduct of those who charged him with malignity. The usual number of couches placed around the *mensa* or table, in the Roman banqueting-room, was three, one side of the table being left open for the slaves to bring in and out the dishes. Hence the name *triclinium* given to the banqueting-room. On each couch there were com

monly three guests, sometimes four. As Varro directs that the guests should never be below the number of the Graces, nor above that of the Muses, four persons on a couch would exceed this rule, and make what, in the language of the day, would be called a large party. Hence the present passage of Horace may be paraphrased as follows: "One may often see a large party assembled at supper."—87. *Imus.* "He that occupies the lowest seat." The allusion is to the *scurra*, buffoon, or jester, who occupied the last seat on the lowest couch, immediately below the entertainer. When we speak here of the *lowest* couch in a Roman entertainment, the term must be taken in a peculiar sense, and in accordance with Roman usage. The following diagram will explain the subject more fully; and, for farther particulars, the student is referred to the *Dict. Antiq., s. v. Triclinium.*



The place of the *scurra* is No. 9; that of the entertainer, No. 8.—86. *Quavis adspergere cunctos.* "To attack the whole party with every kind of witticism." Literally, "to besprinkle them all in any way." With *quavis* understand *ratione*, and not *aqua*, as some commentators maintain.—87. *Præter eum, qui præbet aquam.* "Except him who furnishes the water," *i. e.*, the entertainer, who supplies the guests with water, either hot or cold, but more particularly the former, for the purpose of tempering their wine.—*Hunc.* The entertainer. Understand *adspergere.*

89–105. 89. *Hic tibi comis*, &c. "And yet this man appears to thee, who art such a foe to the black-hearted, courteous, entertaining, and frank in disposition." By *nigris* are here meant the whole race of secret calumniators and detractors.—94. *Capitolini Petilli.* He now proceeds to give an instance of pure malignity in the case of Petillius. According to the scholiasts, this Petillius received his surname of *Capitolinus* from having been governor of the Capitol. They add that he was accused of having stolen, during his office, a golden crown consecrated to Jupiter, and that, having plead his cause in person, he was acquitted by the judges in order to gratify Augustus, with whom he was on friendly terms.—94. *Defendas, ut tuus est mos.* "Thou wilt, in all likelihood, defend him in thy usual way." Literally, "as is thy custom."—95. *Me usus est.* "Has had me as."—*Amicoque.* The final syllable *que* is to be joined to the next line in scanning by synapheia.—98. *Sed tamen admiror*, &c. This *but*, as Francis remarks, spoils all; and this artful and secret calumny has something infinitely more criminal in it than the careless, open freedom of Horace.—99. *Hic nigræ succus loliginis.* "This is the very venom of dark detraction." Literally, "this is the very juice of the black cuttle-fish," *i. e.*, the black juice of the cuttle-fish. The *loligo* or cuttle-fish emits, when

pursued, a liquor as black as ink, in order to escape by thus discoloring the waters around. Fea reads *fucus*, "the dye," from several MSS.—100. *Ærugo mera.* "This is pure malignity." *Ærugo* means, literally, the rust of copper, as *ferrugo* does that of iron. The figurative application is extremely beautiful. As the rust eats away the metal, so does the gnawing tooth of malignity corrode the character of its victim.—101. *Atque animo prius.* "And from my breast before I turn to write."—*Ut si quid promittere*, &c. "So that, if I can promise any thing else truly of myself, I promise (this)."—104. *Insuevit hoc me.* "Accustomed me to this," *i. e.*, led me into this habit, by the peculiar mode of instruction which he adopted in my case.—105. *Ut fugerem, exemplis*, &c. "That by pointing out to me each particular vice in living examples, I might be induced to shun them." After *fugerem* understand *ea* (sc. vitia).

108–121. 108. *Albi ut male vivat filius.* "What an evil life the son of Albius leads."—109. *Barrus.* The scholiast describes him as a man "*vilissimæ libidinis atque vitæ.*"—*Inops.* Supply *sit.*—112. *Sapiens.* "A philosopher." It belongs to philosophers to explain the reason of things, and to show why one action is honest and another base. The poet's father, of but mean rank, could not be supposed to be deeply acquainted with these matters. It was enough that he knew how to train up his son according to the institutions of earlier days, to teach him plain integrity, and to preserve his reputation from stain and reproach. As he grew up he would be able to manage for himself.—116. *Duraverit.* "Shall have strengthened."—117. *Nabis sine cortice.* A metaphor taken from swimming, in which learners, in their first attempts, make use of pieces of cork to bear them up.—119. *Habes auctorem, quo facias hoc* "Thou hast an authority for doing this."—120. *Unum ex judicibus selectis.* The *Judices Selecti* were chosen in the city by the prætor, and in the provinces by the governors. They were taken from the most distinguished men of senatorian or equestrian rank, and to this circumstance the epithet *selecti* particularly refers. Their duties were, in general, confined to criminal cases.—*Objiciebat.* "He presented to my view."—121. *An hoc.* For *utrum hoc.*

123–140. 123. *Avidos vicinum funus*, &c. "As the funeral of a neighbor terrifies the sick when eager after food." With *avidos* understand *potus et ciborum.* The poet now proceeds to show the consequences of this mode of instruction.—124. *Sibi parcere.* "To spare themselves," *i. e.*, to curb their appetites, and have a care for their health.—126. *Ex hoc.* "By the force of such culture as this."—128. *Istinc.* "From the number of these."—129. *Liber amicus.* "A candid friend."—130. *Consilium pro prium.* "My own reflection."—131. *Porticus.* "The public portico." The porticoes were structures of great beauty and magnificence, and were used chiefly for walking in or riding under cover.—133. *Non belle.* Understand *fecit.*—135. *Agito.* "I revolve."—136. *Illudo chartis.* "I amuse myself with writing."—*Hoc.* Alluding to his habit of frequent writing, or versifying.—137. *Concedere.* "To extend indulgence." In the sense of *ignoscere.*—139. *Nam multo plures sumus.* "For we are a much stronger body than one would suppose."—*Ac veluti te*, &c. Horace, observes Francis, knows not any better revenge against the enemies of poetry than to force them to become poets themselves. This pleasantry

arises from the proselyting spirit of the Jews, who insinuated themselves into families, entered into the courts of justice, disturbed the judges, and were always more successful in proportion as they were more impudent. Such is the character given them by St. Ambrose.—140. *In hanc concedere turbam.* "To join this numerous party of ours."

SATIRE V. This little poem contains the account of a journey from Rome to Brundisium, which Horace performed in company with Mæcenas, Virgil, Plotius, and Varius. Though travelling on affairs of state, their progress more resembled an excursion of pleasure than a journey requiring the dispatch of plenipotentiaries. They took their own villas on the way, where they entertained each other in turn, and declined no amusement which they met with on the road. They must, indeed, have proceeded only one or two stages daily, for the distance was 312 miles; and, according to those critics who have minutely traced their progress, and ascertained the resting places, the journey occupied fifteen days. The poet, in imitation of Lucilius, satirically describes the inconveniences encountered on the road, and all the ludicrous incidents which occurred. Orelli gives the following statement of places and distances on the route:

Days.	Places.	Miles
1	Aricia	16
2	Forum Appii	20
3	Anxur	20
4	Fundi	12
	Formiæ	12
5	Sinuessa	18
	Villa near the Campanian Bridge	3
6	Capua	22
7	Cocceius's Villa at Caudium	21
8	Beneventum	12
9	Villa at Trivicum	
10	Town not capable of being named in verse	24
11	Canusium	
12	Rubi	30
13	Barium	21
14	Egnatia	37
15	Brundisium	44
		312

As the last two stages, however, seem unreasonably long, Orelli thinks that Horace may have passed over two stations between Barium and Brundisium, which are noticed in the *Itinerarium Antonini*, and that this part of the route may have been as follows:

13	Barium.	
14	Ad Turres	21
15	Egnatia	16
16	Ad Speluncas	20
17	Brundisium	24

1–4. 1. *Magna.* This epithet is here applied to the capital, as marking the difference in size between it and Aricia, though, considered by it

self, the latter was no inconsiderable place.—*Aricia.* A city of Latium, on the Appian Way, a little to the west of Lanuvium, now *La Riccia.*—2. *Hospitio modico.* "In a middling inn."—*Heliodorus.* Nothing is known of this rhetorician. Villoison supposed (*Proleg. ad Apoll. Lex.*, p. xxiv.) that he was the same with the Heliodorus mentioned by Marius Victorinus (p. 127, *ed. Gaisf.*), but he is refuted by Ritschl. (*Alex. Biblioth.*, p. 145. Compare *Bergk, Mem. Obsc.*, c. vi. *N. Rhen. Mus.*, i., p. 374).—3. *Forum Appi.* Now *Borgo Lungo*, near *Treponti.* It derived its name from Appius Claudius Cæcus, the maker of the *Via Appia*, on which it lay. The term *Forum* was applied to places in the country where markets were held and justice administered.—4. *Differtum nautis*, &c. "Crammed with boatmen and knavish inn-keepers." The boatmen were found at this place in great numbers, because from hence it was usual to embark on a canal, which ran parallel to the Via Appia, and was called Decennovium, its length being nineteen miles.

5–24. 5. *Hoc iter ignavi divisimus*, &c. "This part of our route, which, to more active travellers than ourselves, is the journey of a single day, we lazily took two to accomplish." The allusion is to the route from Rome to Forum Appii; not, as Fea maintains, from Aricia to Anxur. The expression *altius præcinctis* refers to the Roman custom of tucking up the toga in proportion to the degree of activity that was required, and hence *præcinctus*, like *succinctus*, comes to denote generally a person of active habits.—6. *Minus est gravis*, &c. "The Appian Way is less fatiguing to those who go slowly." This refers to the abundance of good inns on the Appian Way, in which the other road, the *Via Minucia*, was deficient. Fea, adopting the reading of several MSS., gives *nimis* for *minus*, and explains it by supposing that those who made but one day's journey of it from Anxur escaped the inconvenience of the halt at Forum Appii. Fea is followed by Doering and some others.—7. *Deterrima.* "Very inferior." Bentley's *teterrima* is too strong.—*Ventri indico bellum.* "Declare war against my stomach," *i. e.*, take no supper.—8. *Haud animo æquo.* "With impatience."—9. *Jam nox*, &c. A mock-heroic passage.—10. *Signa.* "The constellations."—11. *Tum pueri nautis*, &c. "Then our slaves began to abuse the boatmen, the boatmen our slaves."—12. *Huc appelle.* "Come to here." This is the exclamation of one of the slaves to the men in the canal-boat. The moment the boat is brought to, a large number crowd on board, and then arises the second cry from the slave, bidding the boatman stop and take in no more, as he has already three hundred on board. The round number is here used merely to denote a great crowd.—13. *Æs.* "The fare."—*Mula.* The mule to draw the canal-boat.—14. *Mali culices.* "The troublesome gnats:"—15. *Ut.* "While in the mean time."—16. *Multa prolutus vappa.* "Soaked with plenty of wretched wine." *Vappa* is properly wine that has lost its flavor. It is here put for any wretched kind.—21. *Cerebrosus.* "A passionate fellow."—*Prosilit.* "Leaps out," *i. e.*, out of the canal-boat on the land.—23. *Dolat.* "Belabors." The literal import of this verb is "to hew roughly," "to chip," &c. It is here used in an acceptation frequently given to it by the Roman vulgar.—*Quarta hora.* The fourth hour from sunrise is here meant, answering to our ten o'clock.—24. *Feronia.* The grove and fountain of Feronia were on the Appian Way, about three miles above Terracina or Anxur.

25–32. 25. *Repimus.* This alludes to the slowness of their journey up hill to Terracina.—26. *Impositam saxis late candentibus Anxur.* "Anxur perched on rocks conspicuous from afar." This city on the coast of Latium was also called Terracina. It stood on the ridge of a mountain, at the foot of which the modern *Tarracina* is situated. This mountain is covered with the same grayish limestone with which so many other mountains in Italy are. (*Keightley, ad loc.*)—29. *Aversos soliti componere amicos.* The "friends" here alluded to were Augustus and Antony. Mæcenas and Cocceius had already effected the treaty of Brundisium.—30. *Nigra collyria.* "Black salve." Celsus says that the most common kind of *collyrium* was called by some κύθιον, and by others, on account of its ash-colored appearance, τέφριον. (*Cels.*, vi., 6, § 7.)—*Lippus.* "Being afflicted with sore eyes." This was a complaint to which Horace was subject. —32. *Ad unguem factus homo.* "A man of the most polished manners." A metaphor taken from workers in marble, who try the smoothness of the marble and the exactness of the joinings by running the thumb-nail over them. We would say, in our own idiom, "a perfect gentleman."

34–36. 34. *Fundos.* The town of Fundi, in Latium, was situated on the Appian Way, a little to the northeast of Anxur.—*Aufidio Lusco prætore.* In this there is a double joke. First, in the title of prætor being applied to a mere recorder of a petty town, whether assumed by himself, or foolishly given to him by the inhabitants; and, secondly, in the mode in which their departure from the place is announced, imitating the formal Roman way of marking events by consulships: "We leave Fundi during the prætorship of Aufidius Luscus."—*Libenter.* "In high glee."—35. *Prætia.* "The magisterial insignia."—36. *Prætextam.* The *toga prætexta* was a white robe, bordered with purple, and used by the higher class of magistrates.—*Latum clavum.* A tunic or vest, with two borders of purple, the middle or opening of it woven down to the bottom, in such a way that, when the tunic was drawn close, the two purple borders joined, and seemed to form a single broad one. If these borders were large, the tunic was called *latus clavus*, or *tunica laticlavia*, and was peculiar to senators; if they were narrow, it was then named *angustus clavus*, or *tunica angusticlavia*, and was peculiar to the knights or equites.—*Prunæque batillum.* This appears to have been a censer or pan containing coals of fire, and carried before the higher magistrates on solemn occasions, for the purpose of burning perfumes in honor of the gods, as the Romans were accustomed to perform no important act without a previous offering to the gods of some kind or other. Luscus deems the arrival of Mæcenas an occasion that calls for such a ceremony, and he foolishly assumes this badge of dignity among the rest.

37–38. 37. *Mamurrarum urbe.* The allusion is to Formiæ, now *Mola di Gaeta*, a short distance to the southeast of Fundi. According to the scholiast, Horace calls Formiæ the city of the Mamurræ, in allusion to Mamurra, a Roman senator of great wealth, who owned the larger part of the place. The scholiast, however, forgets to tell us that the poet means by this appellation to indulge in a stroke of keen, though almost imperceptible satire. Mamurra was indeed a native of Formiæ, but of obscure origin. He served under Julius Cæsar, in Gaul, as *præfectus fabrorum*, and rose so high in favor with him, that Cæsar permitted him

to enrich himself at the expense of the Gauls in any way he was able Mamurra, in consequence, became, by acts of the greatest extortion, possessed of enormous riches, and returned to Rome with his ill-gotten wealth. Here he displayed so little modesty and reserve in the employment of his fortune, as to be the first Roman that incrusted his entire house, situate on the Cœlian Hill, with marble. We have two epigrams of Catullus, in which he is severely handled. Horace, of course, would never bestow praise on such a man, neither, on the other hand, would he be openly severe on one whom Augustus favored. His satire, therefore, is the keener, as it is the more concealed, and the city of the venerable Lamian line (*Ode* iii., 17) is now called after a race of whom nothing was known. —*Manemus*. "We stop for the night."—38. *Murena præbente domum*, &c. The party supped at Capito's and slept at Murena's. The individual last mentioned was a brother of Terentia, the wife of Mæcenas. He was subsequently put to death for plotting against Augustus.

39–49. 39. *Postera lux oritur*. Another amusing imitation of the epic style.—40. *Plotius et Varius*. These were the two to whom Augustus intrusted the correction of the Æneid after Virgil's death.—*Sinuessæ*. Sinuessa was a Roman colony of some note, situate close to the sea on the coast of Latium, and founded, as is said, on the ruins of Sinope, an ancient Greek city. It lay below Minturnæ, and the mouth of the Liris, and was the last town of New Latium, having originally belonged to Campania.—41. *Animæ, quales*. For *animæ tales, quales*. Compare *Epode* v., 59.—*Candidiores*. "More sincere."—42. *Devinctior*. "More strongly attached."—44. *Sanus*. "As long as I am in my right mind."—45. *Campano Ponti*. The bridge over the little river Savo, now *Savone*, is here meant. It was three miles from Sinuessa. The modern name is *Ponte Ceppani*.—46. *Parochi*. "The commissaries." Before the consulship of Lucius Posthumius, the magistrates of Rome travelled at the public charge, without being burdensome to the provinces. Afterward, however, it was provided by the *Lex Julia, de Provinciis*, that the towns through which any public functionary, or any individual employed in the business of the state, passed, should supply him and his retinue with firewood, salt, hay, and straw, in other words, with lodging and entertainment. Officers were appointed, called *Parochi* (πάροχοι), whose business it was to see that these things were duly supplied. The name *Parochus*, when converted into its corresponding Latin form, will be *Præbitor*, which occurs in *Cicero, De Off.*, i., 15. Porphyrion, however, calls them *Copiarii*. —47 *Capuæ*. Capua was once the capital city of Campania, and inferior only to Rome.—*Tempore*. "In good season." The distance from their last starting-place to Capua was only nineteen miles.—*Ponunt*. "Put down." For *deponunt*.—48. *Lusum*. Understand *pila*. The game of ball was a great favorite with the Romans as with the Greeks. For the various modes of playing it, consult *Dict. Ant., s. v. Pila*.—*Dormitum*. Alluding to the *siesta* or afternoon sleep.—49. *Crudis*. "To those who are troubled with indigestion." In the term *lippis* he alludes to himself in *crudis*, to Virgil.

51–64. 51. *Caudi cauponas*. "The inns of Caudium." Caudium was a town of the Samnites, and gave name to the celebrated defile (*Furculæ Caudinæ*) where the Romans were compelled by the Samnites to pass

under the yoke.—52. *Pugnam.* "The wordy war."—53. *Musa velim memores*, &c. Another burlesque imitation of the epic style.—54. *Contulerit lites.* "Engaged in the conflict."—*Messi clarum genus Osci.* The construction is *Osci sunt clarum genus Messi.* By the *Osci* are here meant the Campanians generally, who were notorious for their vices. Hence the satirical allusion in the epithet *clarum.* (Compare *Munk, de Atellanis*, p. 28.)—55. *Sarmenti domina exstat.* "The mistress of Sarmentus still lives." This was the widow of Favonius. Her husband had been put to death after the battle of Philippi. Sarmentus was therefore a slave, though his mistress, probably, was afraid of offending Mæcenas, in whose retinue he at present was, by claiming him.—56. *Equi feri.* As Messius seems to have been tall of stature and fierce-looking, Jacobs and Dillenburger think the allusion may be to the unicorn described by Ælian (*de Nat. An.*, xvi., 20) and Pliny (*H. N.*, viii., 21).—58. *Accipio.* "I accept thy challenge," *i. e.*, 'tis even so, I grant. I am like the animal which you name, and will soon make you feel it. Messius jocosely admits the truth of the comparison, and shakes his head in imitation of a wild horse shaking its mane for the purpose of alarming a foe. On this, Sarmentus renews the attack.—*O, tua cornu*, &c. Uttered by Sarmentus, and equivalent to "*O, quid faceres, si tibi in fronte non exsectum esset cornu?*" The allusion is to a large wart which had been cut away from the left side of Messius's head.—60. *Cicatrix.* The scar left after the removal of the wart.—61. *Setosam lævi frontem oris.* "The bristly surface of his left temple."—*Setosam.* Purposely used in place of *hispidam.*—62. *Campanum morbum.* The disorder here alluded to was peculiar to Campania, and caused large warts to grow on the temples of the head and on the face.—63. *Pastorem saltaret uti Cyclopa.* "To dance the part of the Cyclops-shepherd," *i. e.*, to represent, in dancing, the part of Polyphemus, and his awkward and laughable wooing of the nymph Galatea. The allusion is to the Roman pantomimes, a species of dramatic exhibition, in which characters, either ludicrous or grave, more commonly the former, were represented by gesticulation and dancing, without words.—64. *Nil illi larva*, &c. The raillery is here founded on the great size and horrible ugliness of Messius. His stature will save him the trouble of putting on high-heeled cothurni (like those used in tragedy) in order to represent the gigantic size of Polyphemus, while the villainous gash on his temple will make him look so like the Cyclops that there will be no necessity for his wearing a *larva*, or hideous mask.

65–68. 65. *Donasset jamne catenam*, &c. A laughable allusion to the slavery of Sarmentus. The Roman youth of good families, on attaining the age of seventeen, and assuming the manly gown, were accustomed to consecrate their *bullæ*, or the little gold boss which they wore depending from their necks, to the Lares, or household deities. In like manner, young girls, when they had left the years of childhood, consecrated their dolls to the same. Messius makes a ludicrous perversion of this custom in the case of Sarmentus, and asks him whether, when he left the state of servitude in which he had so recently been, he took care to offer up his fetters to the Lares in accordance with his vow. As only the worst slaves were chained, the ridicule is the more severe. From an epigram in Martial (iii., 29), it appears that slaves, when freed, consecrated their fetters to Saturn, in allusion to the absence of slavery and the equality of condi-

tion which prevailed in the Golden Age.—66. *Scriba.* Sarmentus would seem to have held this situation in the retinue of Mæcenas.—67. *Nihilo* To be pronounced as a dissyllable, *nīlo.* So *vehemens*, in *Epist.* ii., 2, 120. Messius affects to regard the other as a runaway slave, and therefore remarks that the fact of his being a scribe will not in the least affect his mistress's right to claim him as her property.—*Cur unquam fugisset?* Messius supposes him to have run away on account of not receiving sufficient food.—68. *Una farris libra.* By the laws of the Twelve Tables, a slave was allowed a pound of corn a day.

71–81. 71. *Recta.* "Direct," *i. e.*, without stopping. Supply *via.*—*Beneventum.* This place was situate about twelve miles beyond Caudium, on the Appian Way.—*Ubi sedulus hospes*, &c. "Where the officious landlord was almost burned up while he is busily employed in turning some lean thrushes at the fire." Observe that *arsit* is here equivalent to *combustus est.* The purposely confused arrangement of the words in the line is technically called *synchysis* (σύγχυσις).—73. *Nam vaga per veterem*, &c. Another imitation of the epic style, but more elegant and pleasing than those which have gone before. There being no chimney, and the bustling landlord having made a larger fire than usual, the flames caught the rafters of the building. On the want of chimneys among the ancients, consult note on *Ode* iv., 11, 11.—75. *Avidos.* "Hungry." Understand *edendi.*—*Timentes.* The slaves were afraid of being punished in case the supper were lost.—76. *Rapere.* Equivalent to *raptim auferre.*—77. *Ex illo.* "After leaving this place."—*Notos.* Apulia was the native province of Horace.—78. *Quos torret Atabulus.* "Which the wind Atabulus parches." The Atabulus was an easterly wind, cold and parching, which frequently blew in Apulia. Etymologists deduce the name from ἄτη and βάλλω. It is now called the *Altino.*—79. *Erepsemus.* For *erepsissemus.*—*Trivici.* Trivicum was a small place among the mountains separating Samnium from Apulia. The vehicles that contained the party were compelled to turn off to a farm (*villa*) in its neighborhood, as the town itself was difficult of access on account of its mountainous position.—80. *Lacrymoso.* "That brought tears into our eyes."—81. *Udos cum foliis*, &c. A proof, as Wieland remarks, that the place where they lodged was nothing more than a farm-house, and that the owner was unaccustomed to receive guests of this description.

82–89. 82. *Rapimur.* "We are whirled along."—*Rhedis.* "In travelling-carriages." The *rheda* was of Gallic origin, and was the usual vehicle employed by the Romans in making their journeys. It had four wheels.—83. *Mansuri.* "To take up our quarters for the night."—*Quod versu dicere non est*, &c. "Which it is not possible, indeed, to name in verse, though it is a very easy matter to describe it by external marks." This town, with the intractable name, is commonly, but incorrectly, supposed to have been *Equus Tuticus* or *Equotuticus.* It was probably some unmetrically-named place near *Asculum.* Equus Tuticus lay completely out of the road from Beneventum to Canusium.—84. *Venit.* "Is sold."—*Vilissima rerum.* "The cheapest of all things," *i. e.*, which is every where else the cheapest.—85. *Ultra.* The bread is so good, that "the wary traveller" is accustomed to carry it along with him, "from this place farther on." *Ultra* is here equivalent to *ulterius inde.*—86. *Hu-*

meris. "On his shoulders," *i. e.*, in the netted bag, or *reticulum*. Compare *Sat.* i., 1, 47.—87. *Nam Canusi lapidosus.* "For that of Canusium is gritty." With *lapidosus* supply *panis*. Canusium was situate on the right bank of the Aufidus, or *Ofanto*, and about twelve miles from its mouth.—*Aquæ non ditior urna.* "Which place, not richer than the other by a single pitcher of water, was founded," &c., *i. e.*, Canusium labors under the same scarcity of good water as the place with the unmetrical name. There must be no stop after *urna*, the words *aquæ non ditior urna* being connected with the succeeding line, and the whole forming another instance of Horace's affected carelessness of construction.

90–93. 90. *Rubos.* Rubi, now *Ruvo*, lay to the southeast of Canusium. The distance between the two places is given in the Itinerary of Antoninus as twenty-three miles, whence the expression *longum iter* in our text. —91. *Factum corruptius.* "Rendered worse than usual."—92. *Pejor.* "Worse than the day before."—93. *Bari.* Barium was a town of some note, on the coast of Apulia, below the mouth of the Aufidus. The epithet *piscosi* is given to it in the text on account of its extensive fishery. The modern name is *Bari.*—*Dehinc.* To be pronounced as a monosyllable. Bentley gives *dein*, which has been generally followed.—*Gnatia.* Gnatia, or Egnatia, was situate on the coast of Apulia, below Barium. It communicated its name to the consular way that followed the coast from Canusium to Brundisium. The ruins of this place are still apparent near the *Torre d'Agnazzo* and the town of *Monopoli*. Horace gives the name which the town bore in the common language of the day, and this also occurs in the *Tab. Peuting.* The more correct form, however, is Egnatia.—*Lymphis iratis extructa.* "Built amid the anger of the waters." The meaning of the poet here is somewhat uncertain, as is evident from the scholiast giving us our choice of three different explanations. Thus he remarks, "*Vel quia eget aquis, vel quod eas salsas habet et amaras, vel quod in pede montis sita est; ei idcirco videntur aquæ irasci, cum torrentes de montibus impetu magno decurrentes sæpe magnas urbis partes diruunt.*" The first of these, the scarcity of good water, appears to us the simplest, and it is adopted as the true one by Mannert. Perhaps, however, the poet has purposely used this expression, in order that it may be susceptible of a double meaning, and that one of these may refer to the silly superstition, or rather moon-struck madness of the inhabitants, to which he refers immediately after.

95–100. 95. *Dum flamma sine tura liquescere*, &c. Pliny informs us that a certain stone was shown at Egnatia which was said to possess the property of setting fire to wood that was placed upon it. (*H. N.*, ii., 107.) It was this prodigy, no doubt, which afforded so much amusement to Horace, and from the expression *limine sacro*, the stone in question would appear to have been placed in the entrance of a temple, serving for an altar.—96. *Judæus Apella.* "The Jew Apella." Scaliger is undoubtedly right in considering *Apella* a mere proper name of some well-known and superstitious Jew of the day. The Jews were very numerous at this time in Rome, and remarkable for their superstition. The greater part of them belonged to the class of *libertini*. *Apella*, moreover, as the name of *libertini*, is of frequent occurrence in inscriptions.—97. *Namque deos didici*, &c. "For I have learned that the gods pass their time free from

all concern about the affairs of men." Horace here acknowledges his belief in one of the most remarkable doctrines of the Epicurean school.—89. *Tristes.* "Disquieting themselves about us."—100. *Brundisium.* The most ancient and celebrated town on the coast of Apulia, now *Brindisi.*

SATIRE VI. This poem, addressed to Mæcenas, is chiefly valuable for the information it contains concerning the life of our author, particularly his early education, and the circumstances attending his first introduction to that minister. He also descants on the virtue and frugality of his own life—he mentions candidly some of his foibles, and describes his table, equipage, and amusements. Here every particular is interesting. We behold him, though a courtier, simple in his pleasures, and in his temper and his manners, honest, warm, and candid, as the old Auruncan. (*Dunlop's Roman Literature*, vol. iii., p. 251.)

1–10. 1. *Non, quia, Mæcenas,* &c. The order of construction is as follows: *Mæcenas, non, ut plerique solent, suspendis adunco naso ignotos, ut me natum libertino patre, quia nemo* Lydorum, *quidquid Lydorum incoluit Etruscos fines, est generosior te, nec quod maternus atque paternus avus fuit tibi qui olim imperitarunt magnis legionibus.* "Mæcenas, thou dost not, as most are wont to do, regard with a sneer persons of lowly birth, as, for instance, me, the son of a freedman, because no one of the Lydians that ever settled in the Etrurian territories is of nobler origin than thou, nor because thou hast maternal and paternal ancestors, who in former days commanded powerful armies." The idea intended to be conveyed is simply this: Though of the noblest origin, O Mæcenas, thou dost not, as most others do, regard high extraction as carrying with it a right to sneer at the low-born.—*Lydorum quidquid Etruscos,* &c. It was the popular but erroneous belief that Etruria had been colonized from Lydia. Horace means, by the language of the text, to describe the origin of Mæcenas as equaling, if not surpassing, in nobility, that of any individual in the whole Etrurian nation. Compare notes on *Ode* i., 1, 1.—4. *Legionibus.* The term *legio* is here put, *Romano more,* for *exercitus.*—*Imperitarunt.* This reading has been adopted by Fea, Reisig, and Wüstemann, and is undoubtedly the true one. The original reading was *imperitarent,* for which Bentley gave, from several MSS., *imperitarint.*—5. *Naso suspendis adunco.* This, in a literal translation, is precisely equivalent to our vulgar phrase, "to turn up the nose at one." Thus, "thou dost not, as most are wont to do, turn up thy nose at persons of lowly birth."—8. *Dum ingenuus.* "Provided he be a man of worth." There is a singular beauty in the use of the term *ingenuus* on the present occasion. By *ingenui,* among the Romans, were meant those who were born of parents that had always been free. The poet, however, here applies the epithet to a higher kind of freedom, that of the mind and of the heart; a freedom from all moral contamination, and a nobility of thought and action, in respect of which the nobly-born are sometimes even the vilest of slaves.—9. *Tulli.* Servius Tullius.—*Ignobile regnum.* An allusion to the servile origin of this monarch. The idea which the poet intends to convey is this, that, before the reign of Tullius, many individuals, as meanly born as himself, had often obtained honors equally as high, and led a life equally as praiseworthy.—10. *Nullis maioribus ortos.* "Sprung from no long line

of ancestors," *i. e.*, of obscure birth. *Nullis* is here equivalent in spirit to *ignobilibus*.

12–17. 12. *Lævinum.* We have here an example, on the other hand, of a man descended from illustrious ancestors, but so degraded by vices as to be held in universal contempt, and never to have gained an office beyond the quæstorship.—*Valeri genus, unde,* &c. "A descendant of that Valerius by whom," &c. *Unde* is here for *a quo*. The allusion is to the celebrated Valerius Poplicola, who was elected to the consulship A.U.C. 244, in the stead of Collatinus, and became the colleague of Brutus in that office. From Valerius were descended the families of the Lævini, Corvini, Messalæ, Catuli, &c.—13. *Fugit.* The present tense in place of the past, in order to make the narrative more graphic and animated.—*Unius assis non unquam,* &c. "Has never been valued more highly than a single *as*, even when the populace themselves, with whose decision in matters of this kind thou art well acquainted, estimate his merits as the judge; the populace, who often," &c. *Licuisse* properly refers to bidding at auction, so that the idea intended to be conveyed is, that the people would never have bid more for him, had he been set up at auction, than a single *as*.—15. *Quo nosti.* By attraction, in imitation of the Greek idiom, for *quem nosti*, and equivalent in effect to *quem qualis judex sit nosti.* According to the poet's idea, Lævinus must be worthless enough, if the populace even think him so, since they most commonly are blinded to a person's defects of character by the brilliancy of his extraction.—17. *Qui stupet in titulis et imaginibus.* "Who are lost in stupid admiration of titles and of images," *i. e.*, of a long line of titled ancestors. An allusion to the Roman *jus imaginum.*

18–19. 18. *Vos.* The idea intended to be conveyed is this: If, then, the very populace themselves pay but little regard to the nobility of such a man as Lævinus, "how ought persons like thee to act, who art far, far removed in sentiment from the vulgar herd?" The answer is not given by the poet, but may be easily supplied: They should act even as thou dost: they should disregard, not in one, but in every instance, the adventitious circumstances of birth and fortune, and they should look only to integrity, to an upright and an honest heart.—19. *Namque esto,* &c. The poet here gives a slight turn to his subject in a somewhat new direction. The connection in the train of ideas appears to be as follows: Such, then, being the true principle of action, and such the light in which merit, however humble its origin, is regarded by the wise and good, let those unto whom titled ancestry is denied repine not at their condition, but remain contented with what they have. For suppose (*Namquo esto*) the people should even be unjust toward a candidate of lowly birth, or a censor like Appius should eject an individual from the senate because his father had not always been free, what great harm is suffered by this? Is he not rather treated as he should be? And ought he not to have been contented with his previous lot, with the approbation of those whose good opinion was his best reward, without going on an idle chase after vain and disquieting honors?

20–23. 20. *Decio novo.* "To a new man like Decius." The term *Decio* is here used as a species of appellative. So, in the preceding line,

Lævino must be rendered "to a Lævinus." The allusion in the words *Decio novo* is to P. Decius Mus (*Livy*, viii., 9), who, like Cicero, was the first of his family that attained to a curule office.—*Censor Appius.* "A censor like Appius." The poet alludes to Appius Claudius Pulcher, who was censor A.U.C. 702, and ejected many individuals from the senate because they were the sons of freedmen.—22. *Vel merito.* "Deservedly would this even be done."—*In propria pelle.* "In my own skin," *i. e.*, in my own proper sphere.—23. *Sed fulgente trahit*, &c. "But glory, thou wilt say, leads all men captive at the wheels of her glittering car." An allusion, beautifully figurative, to the triumphal chariot of a conqueror. The poet supposes some one to urge, in extenuation of the conduct which he has just been condemning, the strong and mastering influence that a thirst for distinction exercises upon all men, whatever their origin or condition in life. To this he replies in the next line, "*Quo tibi, Tilli*," &c., by showing how little real pleasure attends the elevation of the low-born, amid the sneers and frowns of the very populace themselves, as well as of those into whose circle they have thus intruded.

24–38. 24. *Quo tibi, Tilli.* "In what way has it proved of advantage unto thee, Tillius?" Supply *profuit.* A common ellipsis. (Compare *Ovid, A. A.*, i., 303, and *Heinsius, ad loc.*) According to the scholiast, Tillius (or, as he writes the name, Tullius) was removed from the senate by Cæsar for being a partisan of Pompey's. After the assassination of Cæsar, however, he regained his senatorian rank, and was made a military tribune. He was an individual of low origin.—25. *Sumere depositum clavum.* "To resume the laticlave which had been put off by thee." The laticlave (*latus clavus*) was one of the badges of a senator.—*Tribuno.* A Græcism for *tribunum.*—26. *Privato quæ minor esset.* "Which would have been less to thee, hadst thou remained in a private station," *i. e.*, which thou wouldst have escaped, hadst thou remained in the obscurity to which thou wast forced to return.—27. *Nam ut quisque insanus*, &c. "For the moment any vain and foolish man covers his leg up to the middle with the black buskins." Among the badges of senatorian rank were black buskins (here called *nigræ pelles*, literally, "black skins"), reaching up to the middle of the leg, with the letter *C* in silver on the top of the foot. Hence *calceos mutare*, "to become a senator" (*Cic., Phil.*, xiii., 13).—30. *Ut si qui ægrotet*, &c. "Just as if one labor under the same disorder that Barrus does, so as to desire to be thought a handsome man." As regards Barrus, consult note on *Satire* i., 4, 110.—34. *Sic qui promittit*, &c. An allusion to the form of the oath taken by the magistrates when about to enter on the duties of their office.—35. *Imperium.* "The government of the provinces," *i. e.*, as opposed to Rome and Italy. (Compare *Wüstemann, ad loc.*)—36. *Inhonestus.* "Dishonored."—38. *Tune Syri, Damæ*, &c. "Darest thou, the son of a Syrus, a Dama, or a Dionysius, hurl Roman citizens down from the Tarpeian Rock, or deliver them over to the executioner Cadmus?" Syrus, Dama, and Dionysius are the names of slaves, used here as appellatives, and the meaning of the passage is, "Darest thou, the son of a slave," &c. The poet supposes some individual of the people to be here addressing a tribune of the commons, who had risen from the lowest origin to that office of magistracy, by virtue of which he presided over the execution of condemned malefactors.

40-44. 40. *At Novius collega*, &c. The tribune is here supposed to answer, and to urge in his defence that his colleague Novius is of humbler origin than himself. To which the poet replies by demanding of him whether he fancies himself on that account a Paulus or a Messala, or, in other words, one of the old nobility. Paulus was the cognomen of one of the families of the *gens Æmilia*, and *Messala* of one of those of the *gens Valeria*.—*Gradu post me sedet uno.* "Sits one row behind me," *i. e.*, is inferior to me in rank. The reference is to the fourteen rows of seats set apart for the equestrian order at the public spectacles. The tribune of the commons, to whom the poet here alludes, as well as his colleague Novius, having obtained equestrian rank in consequence of possessing the requisite fortune, had seats, of course, among these fourteen rows. It would seem, however, that, in occupying these seats, those of better origin always preceded those who were inferior to them in this respect.—41. *Namque est ille*, &c. "For he is what my father was," *i. e.*, he is a freedman, whereas I am the son of a freedman, and consequently one degree his superior.—*Hoc tibi Paulus*, &c. "Dost thou fancy thyself, on this account, a Paulus and a Messala?" Æmilius Paulus and Messala Corvinus were two distinguished noblemen of the day, and the question here put is equivalent to this: Dost thou fancy to thyself that, on this account, thou art deserving of being compared with men of the highest rank and the most ancient families?—42. *At hic, si plostra ducenta*, &c. The individual with whom the tribune is supposed to be engaged in argument here replies to the excuse which the latter has advanced: Well, suppose thy colleague Novius has been advanced to office, although a freedman, did not his merits obtain this station for him? Has he not a voice loud enough to drown the noise of two hundred wagons and three funerals meeting in the Forum? It is this that pleases us in the man, and therefore we have made him a tribune. All this, it will be readily perceived, is full of the most bitter and cutting irony against poor Novius (under which character the poet evidently alludes to some personage of the day), since his whole merit appears to have consisted in the strength of his lungs, and the people had advanced to the tribuneship a man who was only fit to be a public crier.—43. *Tria funera.* The funerals of the Romans were always accompanied with music; and, for this purpose, performers of various kinds, trumpeters, cornetters, flute-players, &c., were employed.—*Magna sonabit cornua*, &c. This must be rendered in such a way as to express the foolish admiration of the person who utters it. "Will send forth a mighty voice, so as to drown the notes of the horns and the trumpets." Observe that *magna* is the neuter plural used adverbially, in imitation of the Greek.—44. *Saltem.* There is something extremely amusing in the self-importance which this *saltem* denotes.—*Tenet.* In the sense of *delectat.*

45–64. 45. *Nunc ad me redeo*, &c. The digression from which the poet now returns commenced at the 23d line.—46. *Rodunt.* "Carp at."—*Libertino.* The repetition of this word is meant to show how those who envied him used to carp at the circumstance of his humble origin.—48. *Quod mihi pareret*, &c. The poet alludes to the command which he once held in the army of Brutus and Cassius. In each Roman legion there were six military tribunes, who commanded under the general in pairs, each pair two months.—49. *Dissimile hoc illi est.* "This latter case is differ-

ent from the former." *Hoc* refers to his having obtained the office of military tribune; *illi* relates to the circumstance of his being a constant guest at the table of Mæcenas (*convictor*).—*Quia non ut forsit honorem*, &c. "Because, though any one may, perhaps, justly envy me the military advancement that I once enjoyed, he can not with the same justice also envy me the possession of thy friendship, especially as thou art careful to take unto thee those alone that are worthy of it, and art far removed from the baseness of adulation." More literally, "from a base seeking after favor." *Ambitio* is here the seeking for favor by flattery and degrading arts. The idea involved is this, that however justly we may envy others the possession of what fortune bestows, we can not, with the same propriety, envy them the enjoyment of what they obtain by their own deserts.—*Forsit*. The same as *fors sit*, and equivalent to *forsitan*.—51. *Dignos*. Understand *amicitia tua*.—52. *Felicem dicere non hoc*, &c. "I can not call myself lucky on this account," *i. e.*, lucky as in the case of my military tribuneship.—55. *Varius*. Consult notes on *Satire* i., 5, 40, and *Ode* i., 6, 1.—*Quid essem*. "What I was," *i. e.*, what was my character for talents, rectitude, &c.—56. *Singultim pauca locutus*. "Having stammered out a few words."—57. *Infans pudor*. "Childish bashfulness."—58. *Circumvectari*. Divided by tmesis.—59. *Satureiano caballo*. "On a Satureian nag." Saturium was a spot in the Tarentine territory, frequently alluded to by the ancient writers. It was famed for its fertility, and for its breed of horses.—*Rura*. "My fields." Equivalent to *fundos* or *agros*.—63. *Turpi honestum*. Both adjectives are in the masculine.—64. *Non patre præclaro*, &c. "Not by reason of illustrious parentage, but by purity of life and of principles."

65–75. 65. *Atqui si vitiis*, &c. The order of construction is *Atqui si mea natura est mendosa mediocribus et paucis vitiis*. *Atqui* must be here rendered "Now."—68. *Sordes*. "Sordidness."—*Mala lustra*. "A frequenting of the haunts of impurity." *Lustra* literally denotes the dens or haunts of wild beasts; hence it is figuratively applied to the abodes of profligacy and vice.—69. *Purus et insons*, &c. The order of construction is *Si vivo purus et insons* (*ut me collaudem*) *et carus amicis*. Observe that *ut me collaudem* is added by a slight irony, in order to disarm the hearer or reader. (*Keightley, ad loc.*)—71. *Macro pauper agello*. "Though in narrow circumstances, and the owner of a meagre farm."—72. *In Flavi ludum*. "To the school of Flavius." Flavius was a schoolmaster at Venusia, the poet's native place. *Magni quo pueri*, &c. There is much of keen satire in the epithets *magni* and *magnis* as applied to the sons of these centurions and their parents. The *poor* parent of the bard sends his *humble* offspring to Rome, the *great* centurions send their *great* sons to the mean and petty school of the provincial pedagogue.—74. *Lævo suspensi loculos*, &c. "With their bags of counters and their ciphering tables hanging on the left arm." Literally, "hung as to their bags of counters," &c. The term *tabula* is here applied to the table for reckoning and for performing various operations in arithmetic, used by the Roman boys and others. The computations were carried on, for the most part, by means of counters; sometimes, as with us, characters were employed. In the latter case, the table was covered with sand or dust. The more common name is *abacus*.—75. *Octonis referentes Idibus æra*. "Bringing with them, from home, their tuition-money on the ides of each

of the eight school months." There was, as appears from Martial (x., 62), a long vacation in the schools every summer, apparently extending from the ides of June to those of October. As this would leave only eight months in the year for school, Hermann and others suppose that this is what is meant by *Octonis Idibus*, the *διδακτρον*, or fee, being brought to the master on the ides of each month, school-fees, like interest, appearing to have been paid monthly. (*Keightley, ad loc.*) Another interpretation is as follows: "Bringing with them, from home, calculations of interest, for a given sum, to the day of the ides." These are *sums*, as we would call them, which the boys receive from their master to take home and work there. The *answers* they are to bring with them to school the next morning. The sums given are computations of interest; to ascertain, for example, how much a certain amount will yield, within a certain time, and at a certain rate of interest. The period up to which they are to calculate is fixed, it will be perceived, for the ides of the ensuing month; in other words, the calculations on which they are employed have reference to monthly rates of interest. This was in accordance with Roman usage, by which the interest of money was paid either on the calends or the ides of every month. As regards the epithet *octonis*, it may be remarked, that it is here applied to the ides, because in every month *eight* days intervened between the nones and them. As our language affords no corresponding epithet, it is regarded by those who adopt this latter mode of explaining the text as merely expletive, and not to be translated.

75–81. 75. *Est ausus.* The allusion is to the boldness of his parent in giving him an education, the expense of which could have but ill accorded with his narrow finances.—77. *Artes.* "Accomplishments."—*Doceat.* "Causes to be taught." Equivalent to *docendas curet.*—79. *In magno ut populo.* "As far as was possible in the midst of a crowded populace." Amid the crowd of a large city, little attention is comparatively paid to the appearance of others. We have followed here the explanation of Heindorf and Orelli, making *ut* equivalent to *quatenus id fieri poterat.* Bentley and others, however, supply *fit*, or *accidere solet*, after *ut*, and suppose an opposition to be intended to the custom of country towns, where appearance was less attended to.—*Avita ex re.* "From some hereditary estate." The poet means, that he appeared to the view of men, not as the son of a freedman, but as if he had been the heir of some wealthy family.—80. *Illos.* Equivalent to *tam magnos.*—81. *Ipse mihi custos*, &c. Among the Romans, each youth of good family had his *pædagogus*, or slave, to accompany him to and from school, and discharge the duties of protector and private instructor. The public teachers were called *doctores* or *præceptores.* The anxious father of Horace, however, will not trust him even with one of these, but himself accompanies his son

85–98. 85. *Sibi ne vitio quis verteret olim.* "Lest any one might, in after days, allege it as a reproach against him."—86. *Coactor.* Commentators are divided in relation to the employment pursued at Rome by the father of Horace. In the life of the poet which is ascribed to Suetonius, his parent is styled, according to the common reading, *exactionum coactor*, "a tax-gatherer," or "collector of imposts." Gesner, however, suggested as an emendation, *exauctionum coactor*, "an officer attendant upon sales at auction, who collected the purchase-money." This correc-

tion has been generally adopted.—87. *Parvas mercedes sequerer.* "I should come to follow an employment attended with petty gains," *i. e.*, I should be compelled to follow a mean employment, and one utterly at variance with the education I had received—*Ad hoc.* "On this account."—89. *Sanum.* "As long as I am in my right senses."—*Eoque non, ut magna,* &c. "And, therefore, I will not seek to excuse myself as a large number do, who declare it to be owing to no fault on their part that they have not freeborn and illustrious parents."—93. *Et vox et ratio.* "Both my language and sentiments."—94. *A certis annis.* "From any particular period of life." This seems to mean if Nature would allow each person to select the year from which he would go back. For many might be well enough content with their condition of late years. (*Keightley, ad loc.*)—95. *Atque alios legere ad fastum,* &c. "And to select any other parents whatever, as might suit our pride."—96. *Optaret sibi quisque,* &c. "Each one might choose for himself what parents he pleased; contented with mine, I should feel no inclination to take unto myself such as might even be graced with the fasces and the curule chair," *i. e.*, with the badges of magistracy. The *fasces* were borne before dictators, consuls, and prætors.—98. *Sanus.* "A man of sense," *i. e.*, of sound mind.

101–106. 101. *Atque salutandi plures.* "And a crowd of morning visitors must be received." Literally, "a greater number must be saluted." The allusion is to the complimentary visits paid by clients and others to the rich and powerful. These were made in the morning; and the poet's meaning is, that, as the offspring of powerful parents, he would have to receive a large number of them.—104. *Petorrita.* The *Petorritum*, which is here taken generally to denote any carriage or vehicle, was properly a Gallic carriage or wagon, and drawn by mules. Celtic scholars derive the name from *pedwar*, "four," and *rit*, "a wheel."—104. *Curto mulo.* The scholiast explains this by *mulo cauda curta* ("on my bob-tailed mule"). It may be very reasonably doubted, however, whether this interpretation is correct, especially as we have no other proof that the English custom of docking horses was ever practiced in the south of Europe. At all events, the epithet *curto*, if such is its true meaning in the present passage, has very little, as far as regards force or felicity of expression, to recommend it. We would incline to the opinion of those who make *curto* here refer to the diminutive size of the animal in question: so that the meaning of *curto mulo* will be, "on my little mule."—106. *Mantica.* Corresponding to the modern "saddle-bags."

107–114. 107. *Sordes.* "The sordid meanness."—108. *Tiburte via.* The Tiburtine Way led from the Esquiline gate of the capital to the town of Tibur. The prætor is travelling along it to reach his villa at the latter place, and the meanness, to which the poet alludes, is his carrying along with him certain things which will save him the expense of stopping at inns by the way.—109. *Lasanum.* "A travelling kitchen." We have followed the explanation of Seebode.—*Œnophorumque.* "And a vessel for holding wine." He carries also his wine with him.—110. *Hoc.* "In this way."—112. *Incedo.* "I stroll."—113. *Fallacem.* "The resort of cheating impostors." According to the scholiast, there was always a large number of impostors, fortune-tellers, astrologers, and cheats of every description collected at the Circus, who imposed upon the ignorant and

unwary part of the spectators.—*Circum.* The allusion is to the Circus Maximus, situate in the eleventh region of Rome, in the valley between the Aventine and Palatine Hills.—*Vespertinumque forum.* The forum, at evening, must have been the scene of many curious adventures, as it was the common place of resort for the idlers among the lower orders. Horace esteems it one of the peculiar pleasures of his humble situation, as a private individual, that he can mingle unnoticed with the crowds of the populace, amuse himself with their various modes of diversion, and stroll wherever he pleases through the lanes and by-ways of the Capital. This one of higher rank could not do without being noticed and insulted. —114. *Divinis.* "The fortune-tellers."

115–118. 115. *Ciceris.* The chick-pea, which is here meant, is still a favorite article of food in the south of Europe. It is the *cece* of the Italians, and the *garbanzo* of the Spaniards. (*Keightley, ad loc.*)—*Lagani.* "Pancakes."—116. *Pueris tribus.* Namely, a cook, a *structor*, or slave who laid the table, and brought on the viands, and a *pocillator*, or cup-bearer. —*Lapis albus.* The scholiast Acron explains this by "*mensa marmorea*," but Fea shows very conclusively that the reference here is to a species of marble stand, with holes cut in for the purpose of receiving drinking-cups and other vessels of this kind, which could not stand of themselves, by reason of their spherical bottoms. Wüstemann calls it a dumb-waiter. —117. *Pocula cum cyatho duo.* One of these cups held water, the other wine, and the *cyathus* would be used for mixing the contents of the two. —*Echinus.* This term is commonly, though erroneously, supposed to denote here a vessel in which the cups were washed. The true meaning, however, is "a salt-cellar."—118. *Guttus.* "A cruet." A small vessel with a narrow neck, from which the liquor which it contained issued by drops (*guttatim*), or else in very small quantities. It was chiefly used in sacred rites, and is therefore classed here with the *patera*, or bowl for offering libations.—*Campana supellex.* "Campanian ware." This was cheap and common.

119–120. 119. *Non sollicitus, mihi quod cras*, &c. "Disquieted by no necessity of rising early the next morning, and visiting the statue of Marsyas." Literally, "not disturbed in mind because I must rise," &c. The poet means that he has no lawsuit, nor any business whatever connected with the courts, that will disturb his slumbers over night, and require his attendance early in the morning.—120. *Marsya.* A statue of Marsyas, the satyr, who contended with Apollo for the prize in music, and was flayed alive by the conqueror, stood in the Roman forum, in front of the rostra. The story of Marsyas presents a remarkable instance of well-merited punishment inflicted on reckless presumption, and as this feeling is nearly allied to, if not actually identified with, that arrogant and ungovernable spirit which formed the besetting sin of the ancient democracies, we need not wonder that, in many of the cities of antiquity, it was customary to erect a groupe of Apollo and Marsyas in the vicinity of their courts of justice, both to indicate the punishment which such conduct merited, and to denote the omnipotence of the law.—*Qui se vultum ferre negat*, &c. The younger Novius, as the scholiast informs us, was accustomed to carry on his shameful usuries near the statue of Marsyas, and, as the satyr was represented with one hand raised up (compare *Servius, ad*

Virg., Æn., iv., 58), Horace wittily supposes that this was done by him to show his aversion to such beings as Novius, and to drive them, as it were, from his presence.

122–131. 122. *Ad quartam jaceo.* "I lie abed until the fourth hour." The fourth hour with the Romans answered to ten o'clock in the morning.—*Lecto aut scripto quod me*, &c. "After having read or written something that may serve to occupy my thoughts agreeably when in a musing mood." *Lecto* and *scripto* are ablatives, *eo* being understood. Some commentators make them frequentative verbs.—124. *Non quo fraudatis*, &c. "Not with such as the filthy Natta is, and which he has stolen from his lamps." Or, more literally, "not with such as the filthy Natta is, his lamps being cheated of their oil." Natta defrauded the lamps by using such oil as was only fit for them. With *fraudatis* understand *oleo*. —*Natta.* Understand *ungitur.*—126. *Fugio campum lusumque trigonem.* "I abandon the Campus Martius, and the game of ball." The game of ball was called *pila trigonalis*, or *trigon*, when the parties who played it were placed in a triangle (*τρίγωνον*), and tossed it from one to another: he who first let it come to the ground was the loser. The common text has *fugio rabiosi tempora signi, i. e.*, as the scholiast explains it, "*aestuosos dies caniculares*," or the heat of the dog-days. It is very evident, however, that this has nothing to do with the object and meaning of the context. Bentley therefore adopts the reading which we have given, on the authority of the oldest of the Blandinian MSS.—127. *Pransus non avide*, &c. "Having taken a moderate dinner, sufficient to prevent my passing the day with an empty stomach." The mid-day meal of the Romans was generally very slight, after riches had increased among them, and the principal repast was the *cœna*, or supper. The meaning of the poet is, that he took little food during the day, but waited until evening.—128. *Domesticus otior.* "I idle away the rest of my time at home."—130. *His me consolor victurum suavius.* "I comfort myself with the hope that I will lead a happier existence by such rules as these," &c.—131. *Quæstor.* This term is purposely used in place of either *Consul* or *Prætor*, as containing a satirical allusion to the quæstors of the day, and to their rapacity in accumulating wealth, which characterized so many of them as frequently to render a quæstorian descent quite other than a subject of boasting.

Satire VII. A lawsuit is here mentioned for the purpose of introducing a very indifferent witticism of one of the litigants. The case was pleaded before Marcus Brutus, who at the time was governor of Asia Minor, and was making a progress through his province for the purpose of distributing justice. The parties being named Persius and Rupilius *Rex*, the former, during the hearing of the cause, asked Brutus why, as it was the practice of his family to destroy kings, he did not cut the throat of his opponent. "A miserable clench," says Dryden, "in my opinion, for Horace to record. I have heard honest Mr. Swan make many a better, and yet have had the grace to hold my countenance." At this distance of time, the story has certainly lost all its zest; but the faces and gestures of the parties, and the impudence of addressing this piece of folly to such a man as Brutus, may have diverted the audience, and made an impres-

sion on Horace, who was perhaps present, as he at that time followed the fortunes of the conspirator. (*Dunlop's Rom. Lit.*, vol. iii., p. 251.)

1–5. 1. *Proscripti Regis Rupili*, &c. "In what way the mongrel Persius took vengeance on the filth and venom of outlawed Rupilius, surnamed the King, is known, I imagine, to every blear-eyed person and barber about town." According to the scholiast, P. Rupilius Rex was a native of Præneste, who, having been proscribed by Octavianus (Augustus), then a triumvir, fled to the army of Brutus, and became a fellow-soldier of the poet. Jealous, however, of the military advancement which the latter had obtained, Rupilius reproached him with the meanness of his origin, and Horace therefore retaliates in the present satire.—2. *Hybrida.* The term *hybrida* properly denotes a creature begotten between animals of different species; when applied to human beings, among the Romans, it designated a person whose parents were of different countries, or one of whose parents was a slave. In the present instance, Persius is called *hybrida*, because, according to the scholiast, his father was a Greek and his mother a Roman.—3 *Lippis.* The disorder of the eyes termed *lippitudo* appears to have been very common at Rome. The offices of the physicians, therefore, would always contain many patients laboring under this complaint, and who, while waiting for their turn to come under the hands of the practitioner, would amuse themselves, of course, with the news and gossip of the day.—4. *Permagna negotia habebat.* "Was carrying on very extensive moneyed transactions." The allusion is here, not to trade, as the scholiast and many commentators pretend, but to the loaning of money.—5. *Clazomenis.* Clazomenæ was a city of Asia Minor, in the region of Ionia. It lay to the west of Smyrna, on the Sinus Smyrnæus, and, on account of its advantageous situation for commerce, received many favors from Alexander the Great, and subsequently from the Romans.

6–8. 6. *Durus homo*, &c. "A fellow of harsh and stubborn temper, and who in insolent importunity could surpass even the king." As regards the peculiar meaning of *odium* in this passage, compare *Ruhnken, ad Terent., Phorm.*, v., 6, 9; *Ernesti, Clav. Cic., s. v.*—7. *Adeo sermonis amari*, &c. "Of so bitter a tongue, as far to outstrip the Sisennæ, the Barri." The terms *Sisennas* and *Barros* are here taken as appellatives, and the reference is to persons in general, as infamous for the virulence of their defamatory railings as Sisenna and Barrus. With regard to the latter of these two individuals, consult note on *Satire* i., 4, 110. Dacier thinks that the other is the same with Cornelius Sisenna, of whom Dio Cassius (54, 27) relates a very discreditable anecdote.—8. *Equis præcurreret al bis.* A proverbial form of expression, and equivalent to *longe superaret.* Various explanations are assigned for this peculiar mode of speech, the most common of which is, that white horses were thought by the ancients to be the swiftest. Compare Erasmus (*Chil.* 1, *cent.* 4, 21, p. 138, *ed. Steph.*): "*Ubi quem aliis quapiam in re longe superiorem significabant, longoque anteire intervallo, eum albis equis præcedere dicebant; vel, quod antiquitus equi albi meliores haberentur; vel, quod victores in triumpho albis equis vectari solerent; vel, quod albi equi fortunatiores et auspicatiores esse crederentur, ut ad equestre certamen referamus metaphoram.*"

9–17. 9. *Postquam nil inter utrumque convenit.* "When no reconciliation could be effected between them.' Or, more literally, "after nothing was agreed upon between the two."—10. *Hoc etenim sunt omnes*, &c. "For all, between whom adverse war breaks out, are, by this fixed law of our nature, troublesome to one another in proportion as they are valiant." All from *hoc etenim* to *missis* in line 18 is parenthetic; not indicating, as Keightley thinks, the unpracticed poet by its awkwardness, but purposely introduced to heighten the burlesque air of the piece.—12. *Hectora Priamiden*, &c. The comparison here drawn is extremely amusing, and is intended to give an air of seriousness and importance to this mighty combat. 'Tis death alone, observes the poet, that can terminate the differences between brave men, such as Hector and Achilles, Persius and Rupilius; whereas, if two faint-hearted men engage, or two persons not equally matched in courage and in strength, one of them is always sure to give up.—13. *Ira fuit capitalis*, &c. The order of construction is *fuit* (tam) *capitalis ira ut ultima mors solum divideret* illos. "There was so deadly a feud, that the utter destruction of one of the two could alone terminate their difference." Literally, "could alone separate them." *Capitalis* means, properly, "what affects the head," *i. e.*, the life.—15. *Duo si discordia vexet inertes.* "Whereas, if discord set two faint-hearted men in action."—16. *Diomedi cum Lycio Glauco.* Alluding to the exchange of armor between Glaucus and Diomede.—17. *Pigrior.* "The weaker of the two."

18–19. 18. *Bruto prætore tenente*, &c. Brutus was prætor when he took part in the assassination of Julius Cæsar. Asia formed, in fact, a proconsular province, that is, its governor was to be a man of consular rank. In the confusion, however, which succeeded the death of Cæsar, this rule, with many others of a similar nature, was not, of course, accurately complied with; and the Roman senate, who, amid all their weakness and timidity, still felt convinced that their only hope of restoring the republic rested with Brutus, exerted themselves to strengthen his hands by provincial appointments. He received, therefore, first, the government of Crete, as proprætor, afterward that of Macedonia, and, A.U.C. 711, the province of Asia, a part of which, however, he had first to reduce to his authority by force of arms. It is evident, therefore, that Horace uses the term *prætore* in the text in the sense of "governor" (*proprætore* would have been unmanageable in verse), and with the more propriety, in the present instance, as Brutus never had obtained a higher rank in the republic than the prætorian.—19. *Rupili et Persi par pugnat.* "The pair, Rupilius and Persius, enter the lists." Our idiom rejects the genitive ("the pair of Rupilius and Persius"), which, in the original, conveys an air of peculiar elegance to the clause, being based upon the expression *par gladiatorum.—Uti non compositi melius cum Bitho Bacchius.* "With so much spirit, that the gladiators Bacchius and Bithus were not more equally matched."

21–26. 21. *Acres.* "Eager to bring their cause to a hearing."—*Magnum spectaculum uterque.* "Each a very diverting spectacle."—22. *Persius exponit causam.* "Persius opens the case," *i. e.*, lays before the court the grounds on which the action was brought. He was the plaintiff. —*Ridetur ab omni conventu.* "He is laughed at by the whole assembly.'

Conventus here included all who were present at the hearing of the case. —23. *Cohortem.* "His retinue."—24. *Solem Asiæ.* As illumining the whole province of Asia by the splendor of his authority and name.—25. *Canem illum, invisum agricolis,* &c. "That Rupilius had come like that hound, the star hateful to husbandmen." The allusion is to the dog-star. Consult note on *Ode* i., 17, 17.—26. *Ruebat, flumen ut hibernum,* &c. "He poured along, as a wintry flood is wont, in places whither the axe of the woodman seldom comes." Persius, choking with rage while he pours forth his torrent of angry invective against Rupilius, is compared to a stream swollen by the winter rains, and choked in its course by the thick underwood, and other impediments of the kind which it encounters.

28–30. 28. *Tum Prænestinus salso,* &c. "Then the native of Præneste, like a stubborn and unconquered vine-dresser, to whom the passenger hath often been obliged to yield, when calling him cuckoo with roaring voice, retorts upon his opponent, as he flowed along in his cutting and copious style, invectives drawn, as it were, from the vulgar raillery of the vineyard itself." The vines in Italy were trimmed and pruned early in the spring. If any vine-dresser, therefore, attended to this branch of his duties late in the season (the period when the cuckoo begins to put forth its note), he was sure of encountering the raillery of passengers for his indolence and loss of time, and it was customary with them, in allusion to the lateness of the season, in which his labors had only just commenced, to salute his ears with the cry of *cucullus* ("cuckoo," *i. e.,* in the vulgar dialect of our own days, "lazy lubber"). On this a fierce war of invective and abuse invariably ensued, in which the more extensive vocabulary of the vine-dressers generally insured them the victory. Horace compares Rupilius, therefore, to a vine-dresser who had been in many such conflicts, and had always come off conqueror; in other words, he pays a high compliment to his unrivalled powers of abuse.—29. *Arbusto.* The Italian vines were trained along trees. Hence the use of *arbustum* to denote a vineyard.—30. *Vindemiator.* This term properly denotes one who gathers the grapes for the vintage. It is here used, however, in the sense of *putator.* In metrical reading, *vindemiator* must be pronounced *vindēm-yā̆tor.*

32–35. 32. *Græcus.* Compare note on verse 2.—*Italo aceto.* The invectives and abuse uttered by Rupilius are here designated by the appellation of "Italian vinegar."—34. *Qui reges consuesti tollere.* Brutus had aided in slaying Cæsar only, but Junius Brutus, one of his ancestors, had driven Tarquin from Rome. Persius therefore addresses him as an hereditary tyrannicide.—35. *Operum hoc mihi crede tuorum est.* "This is one, believe me, of the deeds that peculiarly belong to thee," *i. e.,* this, trust me, is a work for thee alone, the hereditary foe of kings, to accomplish. We may either understand *unum* after *operum tuorum,* or, what is far preferable, make the genitive here an imitation at once of the Greek idiom.

Satire VIII. The design of this satire is to ridicule the superstitions of the Romans. Priapus is introduced, describing the incantations performed by Canidia, in Mæcenas's newly-laid-out gardens on the Esquiline Hill, which he protected from thieves. But he could not guard them from

the intrusion of Canidia and a sister hag, who resorted thither for the celebration of their unhallowed rites.

1–10. 1. *Inutile lignum.* The wood of the fig-tree was very little used, on account of its brittleness. Hence the Greek proverb, *ἀνὴρ σύκινος*, "A fig-tree man," to denote one that is of little firmness or real value.—2. *Faber.* "The carpenter." Supply *lignarius.*—*Incertus, scamnum faceretne Priapum.* Horace here represents the carpenter as at a loss whether to make a bench or a Priapus out of the wood in question. This, of course, is a mere witticism on the part of the poet, at the expense of the strange deity to whom he alludes.—3. *Furum aviumque maxima formido.* A wooden figure of Priapus was generally set up in gardens and orchards. He was usually represented with a crown of reeds or of garden herbs, and holding in his right hand a wooden club, or else scythe, while his body terminated in an unsightly trunk. The Roman poets appear, in general, to have entertained little, if any, respect for him; and with the vulgar he degenerated into a mere scare-crow, whose only employment seemed to be to drive away the birds and thieves.—4. *Dextra.* Alluding to the club or scythe with which his right hand was armed.—5. *Arundo.* Referring to his crown of reeds, the rattling of which served to terrify the birds.—6. *Novis hortis.* By the "new gardens" are here meant those of Mæcenas on the Esquiline Hill, which were laid out on what had been previously a common burying-place for the lower orders, for slaves and for ruined spendthrifts. It seems to have been called *Puticuli*, because the bodies were thrown into common "pits," as is done in some parts of Italy at the present day. Slaves were crucified, and criminals executed at this place. As it was naturally, from its noxious effluvia, a source of annoyance to those who lived in the vicinity, Mæcenas, having obtained possession of it (we know not precisely in what manner), laid it out in a park. (*Keightley, ad loc.*)—7. *Prius.* Before the gardens of Mæcenas were laid out.—*Angustis ejecta cellis.* "Tossed out of their narrow cells." The term *ejecta* forcibly denotes the unfeeling manner in which the corpses of slaves were disposed of. By *cellis* are meant their little cells, or dormitories at home.—8. *Conservus locabat.* "The fellow-slave bargained for," *i. e.*, he bargained with the *designator*, or undertaker, to have the dead body or bodies carried forth and interred. Orelli and others suppose that the *conservi* made up a common purse, as it were, among themselves, in order to defray the expense of this. Not so, however, by any means. The conservus merely bargained with the *designator* on his master's account. Compare *Keightley, ad loc.*—*Vili in arca.* "In a mean coffin." The coffin was only used for carrying the body to the grave, and had no cover or top. The corpse was thrown into the grave coffinless, a custom which still prevails among the poorer classes in Italy. The corpses of the higher orders and the wealthy were conveyed on litters (*lecticæ*) to the funeral pile.—9. *Commune sepulcrum.* "A common burial-place."—10. *Pantolabo scurræ, Nomentanoque nepoti.* "For such beings as the buffoon Pantolabus and the spendthrift Nomentanus." Both Pantolabus and Nomentanus were still alive, as appears from *Satire* ii., 1, 19, and the poet, with cutting satire, makes their names grace, as appellatives, two entire classes of men. As regards Pantolabus, the scholiast tells us his true name was Mallius Verna, and that he received the appellation of Pantolabus from the habit of indiscriminate borrowing. With respect to Nomentanus, consult note on *Satire* i., 1, 101.

11–18. 11. *Mille pedes in fronte*, &c. "Here a small stone pillar marked out for it a thousand feet of ground in front, three hundred toward the fields; (with the injunction added) that this place of burial should not descend to the heirs of the estate." This describes the whole extent of the burial-ground, which probably, as Keightley remarks, formed only a part of Mæcenas's gardens. It was the custom, when ground was set apart by any individual, as in the present instance, for a place of interment, to erect upon it a small square pillar of stone, with an inscription on it, designating the limits of the piece of land to be appropriated for this purpose, and declaring that it never was to return to the heirs of the estate. The *cippus* alluded to in the text marked out a thousand feet for the breadth (*in fronte, i. e.*, along the road), and three hundred for the depth (*in agrum, i. e.*, extending inward toward the fields), and it had also the common injunction respecting the land's not descending to the heirs of the estate.—14. *Aggere in aprico.* "On an open and sunny terrace." The allusion is to the *Agger*, or high wall of Servius Tullius, which, like the Boulevards of continental towns in Europe, was probably used as a promenade. It is termed *apricus* on account of its height and sunny situation Juvenal (viii., 43), for the same reason, calls it *ventosus.* (*Keightley, ad loc.*)—*Modo.* "A short time ago."—*Tristes.* Referring to the passers by, and the feelings that came upon them as this place of interment met their view.—16. *Quum.* "While, in the mean time." *Quum* is here equivalent to *cum interea*, and Priapus alludes to the period which has intervened between the first formation of the gardens and the present moment in which he is represented as speaking.—*Feræ.* "Birds of prey." They are called *Esquilinæ alites* in *Epode* v., 100.—*Suetæ.* Equivalent to *quæ solebant.*—18. *Quantum.* Understand *veneficæ sunt.—Carminibus quæ versant*, &c. "Who turn people's brains by their incantations and drugs."

20–28. 20. *Vaga Luna.* The epithet *vaga*, "wandering," is merely applied to the moon in allusion to her course through the heavens.—22. *Vidi egomet.* "I myself saw," *i. e.*, I saw with my own eyes. A piece of humorous solemnity, as Keightley remarks.—*Nigra succinctam palla.* "With her sable robe tucked up." *Düntzer* and others think that *palla* is here used for *tunica*; incorrectly, however, since, as Wüstemann remarks, the full-bosomed *palla* is meant, in the capacious *sinus* of which Canidia would carry the several articles required for her incantations. Keightley supposes the poet to mean the ordinary *toga pulla*, worn by women of Canidia's class, the *palla* being the peculiar mantle or robe of the Roman lady, and, according to him, out of place here.—24. *Cum Sagana majore.* "With the elder Sagana." The scholiast makes this Sagana to have been a freedwoman of Pomponius, a Roman senator proscribed by the triumvirate, and to have had a sister younger than herself; whence the epithet *major* (sc. *natu*) here applied to her. Döring thinks that Sagana may have been termed *majore* by Horace, as being older than Canidia.—26. *Scalpere terram unguibus*, &c. The witches are here represented as digging a trench with their nails, and tearing the victim in pieces with their teeth. This, of course, is invented by the poet, in order to give a more ridiculous appearance to the whole scene.—26. *Pullam agnam.* Black victims were always offered to the gods of the lower world.—27. *Confusus.* "All poured."—28. *Inde.* This may either refer

to the trench or the blood. The latter appears to us more correct, and *inde* will therefore be equivalent to *hac re*, "by means of this." Nothing was supposed to be more delicious to the souls of the departed than blood. They would not foretell any future events, nor answer any questions, until they had tasted of it.—*Manes*. The *Dei Manes*, of course, are meant.

29–35. 29. *Lanea et effigies erat*, &c. There were two images, one of larger size, and made of wool, the other smaller, and composed of wax The former represented Canidia, the latter the intended victim of the charm; and this one stood in a suppliant posture before the other, as if about to receive some signal punishment. The general rule in magic rites seems to have been, to make the images of those who were to be benefited of wool, and to employ wax in the case of those who were to be operated upon. The wool was deemed invulnerable, whereas the wax was either pierced with needles, or was made to melt away in magic fires.—31. *Quæ pœnis compesceret inferiorem*. "Which was to keep the smaller one within bounds by certain punishments," *i. e.*, was to keep the individual whom the image represented from wandering in his affections, by the infliction of certain severe punishments.—32. *Servilibus modis*. "Like a slave," *i. e.*, by the severest inflictions of suffering. Compare Orelli: "*Miserabiliter peritura, liquefieri enim debebat*."—34. *Lunamque rubentem*. "And the blushing moon." The moon blushes with shame at these abominable rites.—35. *Magna sepulcra*. Not, as some suppose, the high-raised graves in the gardens, for these had long since disappeared, if they ever had been there at all, but probably the lofty tombs of some of the Roman nobility along the *Via Tiburtina* in the vicinity. (*Keightley, ad loc.*)

37–39. 37. *Umbræ*. The manes evoked by the incantations of the sorceress.—*Resonarent triste et acutum*. The spirits of the dead are here represented, in accordance with the popular belief, as uttering a plaintive and shrill sound when speaking.—38. *Lupi barbam*. Pliny (*H. N.*, xxviii., 10) informs us that the snout of a wolf (*rostrum lupi*) was thought to possess the greatest virtue in repelling enchantments, and was therefore fixed up over the doors of farm-houses. The modern belief respecting the efficacy of the horse-shoe is akin to this. On the present occasion, the hags bury a wolf's beard in order to guard their own enchantments against any counter-charm.—43. *Cerea*. To be pronounced, in metrical reading, *cer-ya*. Compare *Sat.* ii., 2, 21, where a similar contraction occurs in the word *ostrea*.

SATIRE IX. Horace describes the unavailing efforts which he employs to get rid of an importunate fellow, a fop and poetaster, who tires and overwhelms him with his loquacity. Sometimes he stops short, and then walks fast, but all his endeavors are vain to shake off the intruder. A few of the touches of this finished portrait, which is surpassed by none in delicacy of coloring and accuracy of delineation, have been taken from the characters of Theophrastus. The individual here described belonged to a class of persons, then so numerous at Rome, who fancied themselves to be *bel-esprits*, men of talents and accomplishments, and entitled to be, like Horace and Virgil, admitted to the society of the great. The poet here depicts the mean artifices by which they thought this was to be ef

fected, and indirectly informs the world how things really were in the house of Mæcenas. (*Keightley, ad loc.*)

1–10. 1. *Ibam forte Via Sacra.* "I chanced to be strolling along the Sacred Way." Compare *Ode* iv., 2, 34; *Epode* vii., 7.—2. *Nescio quid meditans nugarum.* "Musing on some trifle or other."—4. *Quid agis, dulcissime rerum?* "My dearest of friends in the whole world, how goes it?" More freely, "My dearest fellow, how do you do?" Some punctuate as follows: *Quid agis, dulcissime, rerum;* but, as Wüstemann remarks, the usual expression was *quid rerum geris.*—5. *Suaviter ut nunc est,* &c. "Pretty well at present, I reply, and thou hast my best wishes for thy welfare," *i. e.*, pretty well, as times go. The expression *cupio omnia quæ vis* (literally, "I desire all things to come to pass as thou wishest") was a form employed in taking leave of a person. Hence it is used by the poet on the present occasion, in turning away from the individual who accosts him.—6. *Num quid vis? occupo.* "Dost thou want any thing else of me? I ask, before he has time to begin a regular conversation." Supply *aliud* after *quid.* The phrase *num quid vis?* was another customary mode of taking leave, and is of frequent occurrence in the comic writers. According to Donatus, it was used among the Romans in order that they might not seem to take their leave too abruptly. Our modern phrase, "Hast thou any thing with me?" is precisely analogous. —*Occupo.* The peculiar force of this verb in the present instance must be noted. The poet means that he gets the start of the troublesome individual with whom he has come in contact, and proceeds to bid him good-by before the latter has time to make a regular onset and commence talking at him.—7. *Noris nos, inquit; docti sumus.* "Yes, replies he, I want thee to become acquainted with me: I am a man of letters." Complete the ellipsis as follows: *velim ut nos noris.* Orelli and Wüstemann, however, say that *noris* is here not the perfect subjunctive, but the past or complete future, and means "Surely thou knowest us." This, however, is less natural.—8. *Hoc.* "On this account."—*Misere discedere quærens.* "Wanting sadly to get away from him."—9. *Ire.* The historical infinitive, as it is termed, used in the sense of the imperfect, *ibam.* So, also, *dicere* for *dicebam.*—10. *Puero.* The "servant boy" who accompanied him, according to custom.—*Quum.* "While all the while."

11–21. 11. *O te, Bolane,* &c. "Ah! Bolanus, murmured I to myself, happy in thy irritable temper!" *i. e.*, would that I were blessed for this occasion with that temper of thine. According to the scholiast, the individual here alluded to was a man of irritable and fiery temper, who had a summary mode of getting rid of such acquaintances by telling them to their faces what he thought of them.—13. *Vicos.* "The streets," *i. e.*, the fine appearance of the houses on both sides of the way.—15. *Sed nil agis, usque tenebo.* "But 'tis all in vain. I'm determined to stick close by thee." This is meant for a *bon-mot* by the poet's persecutor.—16. *Persequar.* "I'll follow thee wherever thou goest," *i. e.*, I will accompany thee *all* the way to where thou art going. Bentley's *prosequar* is merely "I will escort thee."—*Hinc quo nunc iter est tibi?* "Whither does thy route lie now from this quarter?"—18. *Cubat.* "He is sick in bed."—*Cæsaris hortos.* The reference is to the gardens of Julius Cæsar, which he left by his will to the Roman people. (*Suet., Cæs.*, 83.) They were

situate on the right bank of the Tiber.—19. *Piger.* "In a lazy mood."—*Usque sequar te.* "I will accompany thee as far."—20. *Ut iniquæ mentis asellus.* "Like a surly young ass." Beasts of burden, says Keightley, when out of temper, lay back their ears.—21. *Quum gravius dorso subiit onus.* The construction is *quum subiit* (i. e., *iit sub*) *gravius onus dorso.* "When a heavier load than ordinary is put upon his back." Literally "when he goes under a heavier load than ordinary with his back." The final syllable of *subiit* is lengthened by the arsis.

22–28. 22. *Viscum.* There were two brothers named Viscus, of senatorian rank, and sons of Vibius Viscus, a Roman knight, who stood high in favor with Augustus. They were both distinguished by their literary talents, and both are named by Horace, in the tenth satire of this book, among those persons whose good opinion was to him a source of gratification. From the present passage it would appear, that, at this time, he was particularly intimate with one of the two.—24. *Quis membra movere mollius?* &c. "Who can dance more gracefully? My singing, too, even Hermogenes would envy." Consult note on *Satire* i., 6, 1.—26. *Interpellandi locus hic erat.* "An opportunity here offered itself for interrupting him." The poor bard, driven to despair by the garrulity of his new acquaintance, and finding it impossible to shake him off, seeks some little relief under his misery by endeavoring to change the conversation, and introduce the subject of his neighbor's extraction. He asks him, therefore, if he has a mother living, if he has any relations who are interested in his welfare.—27. *Queis te salvo est opus.* "Who are interested in thy welfare," *i. e.*, who are wrapped up in the safety and preservation of so valuable a man as thou. Literally, "who have need of thee safe." The poet, driven to extremities, indulges in a sneer at his persecutor, but the armor of the other is proof against the blow.—28. *Omnes composui.* "I have laid them all at rest," *i. e.*, I have buried them all. *Compono* is the proper term for laying the corpse on the bier, or placing the ashes in the urn. The talkative fellow wishes to intimate to Horace how able he is to serve the bard as well as all other friends, from the circumstance of his being free from the claims of any relatives on his time and attention. —*Felices!* "Happy they," mutters the poor bard to himself, who are now out of the reach of thy never-ending tongue. From this to *ætas*, in the 34th line, inclusive, is supposed to be spoken *aside* by the poet. Nothing can be more amusing than to picture to ourselves the poor bard, moving along with drooping head, and revolving in mind his gloomy destiny. The prediction, of course, to which he alludes is a mere fiction, and got up expressly for the occasion.

29–37. 29. *Confice.* "Dispatch me," *i. e.*, come, make quick work of me.—*Sabella quod puero,* &c. "Which an old Sabine sorceress foretold unto me when a boy, after having shaken her urn." The common reading is *divina mota anus urna,* to which Cruquius and Bentley both object, on the ground of ambiguity. We have adopted the order which they recommend instead of it, namely, *motâ divinâ anus urnâ.* This avoids the elision of the long vowel, which will occur if we read *divinâ motâ anus urnâ.* Compare *si mĕ amas* in verse 38. The divination here alluded to was performed in the following manner: A number of letters and entire words were thrown into an urn and shaken together. When

they were all well mixed they were thrown out, and, from the arrangement thus brought about by chance, the witch formed her answers respecting the future fortunes of the person that consulted her.—31. *Hunc.* Referring to the boy Horace.—*Nec hosticus auferet ensis.* The poet escaped from the battle-field. (*Ode* ii., 7, 10.)—32. *Laterum dolor.* "Pleurisy."—33. *Quando consumet cunque.* A tmesis for *quandocunque consumet.* "Shall one day or other make away with."—35. *Ventum erat ad Vestæ.* Understand *templum.* This temple would seem to have stood between the *Via Nova* and that continuation or branch of the *Via Sacra* which issued from the western angle of the Forum.—36. *Et casu tunc respondere vadato debebat.* "And it so happened that he had to answer in court to a person who had held him to bail." *Vadari aliquem* is to compel any one to give bail for his appearance in court on a certain day. Hence *vadatus*, the participle of this deponent, becomes equivalent, as in the present case, to *petitor* or plaintiff. With regard to the time of day mentioned by the poet (*quarta jam parte diei præterita*), it may be remarked, that, as the Roman day was divided into twelve hours, the fourth part of the day would correspond to the third hour, or nine o'clock in the morning with us. At this hour the courts of law opened, according to Martial ("*exercet raucos tertia causidicos.*" *Epig.*, iv., 8), and the companion of Horace, therefore, when he reached the temple of Vesta, was after the time when he ought to have been present in court.—37. *Quod ni fecisset, perdere litem.* "And if he did not do this, he would lose his cause." *Perdere* is governed by *debebat* understood. According to the rule of the Roman law, if the defendant was not in court when the case came on, he was said *deserere vadimonium*, and the prætor put the plaintiff in possession of his effects. The present case, however, would seem to have been one in which the defendant had bound himself to pay a certain sum, equal to the amount in controversy, if he forfeited his recognizance. As he did not appear at the time stipulated, judgment went against him by default, and hence a new action arises on the recognizance. To compel his attendance at this new suit, the plaintiff goes in quest of him, and, on finding, drags him to court. Compare note on verse 76.

38–44. 38. *Si me amas.* This must not be read *si m'amas*, but *si mĕ amas;* in other words, the long vowel in *me* parts with one of its short component vowels before the initial vowel of *amas*, and retains the other. —*Paulum hic ades.* "Help me here a little." *Adesse*, in the legal phraseology of the Romans, was equivalent to *patrocinari.* It is here used in this sense.—39. *Stare.* This term, like *adesse* in the preceding line, is used here in a legal sense, and is equivalent to *advocati partes sustinere.* Hence the reply made by Horace is as follows: "May I die if I am either able to act the part of an advocate, or have any acquaintance whatever with the laws of the state." *Inteream* is here equivalent to our colloquial English phrase, "Hang me!"—*Novi.* The peculiar propriety of this term on the present occasion is worthy of notice. *Noscere* is to be acquainted with any thing as an object of perception, and the poet therefore wishes to convey the idea that he is so great stranger to the laws as not to know even their very form and language.—41. *Rem.* "My suit." —*Me, sodes.* "Me, I beg." *Sodes* is said to be contracted for *si audes* —42. *Ut.* In the sense of *siquidem* or *quandoquidem.* "Since."—43. *Mæcenas quomodo tecum.* "How is Mæcenas with thee?" *i. e.*, on what foot

ing art thou with Mæcenas? Supply *agit*.—44. *Hic repetit.* "He here resumes." The troublesome fellow now begins to unfold the motive which had prompted him to hang so long on the skirts of the poor bard; the desire, namely, of an introduction through him to Mæcenas.—*Paucorum hominum et mentis bene sanæ*, &c. "He is one that has but few intimates, and in this he shows his good sense. No man has made a happier use of the favors of fortune (than thou hast, Horace; still, however), thou wouldst have," &c. Supply *quam tu* after *est usus*, and *tamen* with *haberes*. From *Mæcenas quomodo tecum* down to *omnes*, in verse 48, is all one speech of the companion of Horace, and there must be no dash, therefore, before *haberes*. The words *nemo dexterius fortuna est usus* allude to Horace's good fortune in securing the friendship of a man like Mæcenas, who has so few intimates.

46–64. 46. *Posset qui ferre secundas.* "One who could play the second part." Understand *partes*. The allusion is a figurative one to the practice of the ancient Greek stage.—47. *Hunc hominem.* Pointing to himself.—*Tradere.* "Introduce."—*Dispeream ni summosses omnes.* "May I be utterly undone, if thou wouldst not supplant in a moment every rival." The pluperfect *summosses* (for *summovisses*) carries with it here the idea of rapid performance.—48. *Non isto vivitur illic*, &c. "We do not live there in the way that thou supposest." *Isto* is here employed in its genuine sense, as referring to the person spoken to. The poet, finding his antagonist determined not to take a hint, however broad it may be, now deals openly and plainly with him.—49. *Domus hac nec purior ulla est*, &c. "No house is marked by more purity of principle than this, nor is freer from these evils." By *mala* are here meant jealousies and rivalships, with their attendant evils.—50. *Nil mi officit inquam.* "It gives me, I tell thee, no umbrage."—52. *Atqui sic habet.* "And yet it is even as I say."—53. *Accendis, quare cupiam.* "Thou makest me more and more desirous." Literally, "thou inflamest me wherefore I am to desire." Supply *me* after *accendis*.—*Illi.* Alluding to Mæcenas.—54. *Velis tantummodo; quæ tua virtus*, &c. Bitter irony. "Thou hast only to entertain the wish; such is thy merit, thou wilt carry every thing before thee." The ellipsis in *quæ tua virtus* must be supplied as follows: *ea virtute, quæ tua virtus est*.—55. *Eoque.* "And for that very reason," *i. e.*, and because he is well aware of his own yielding temper. An amusing piece of irony, and well calculated to provoke a smile from Mæcenas, when the passage met his view.—56. *Haud mihi deero*, &c. A laughable picture. The garrulous man, completely misconstruing the poet's ironical advice, already, in imagination, triumphs over every obstacle, and makes his way like a conqueror, detailing all the mean and vulgar artifices on which he counted for success.—58. *Tempora quæram.* "I will watch my opportunities."—59. *Triviis. Trivium* properly denotes a spot where three roads meet (*τρίοδος*); here, however, it is taken in a general sense, for any place of public resort.—*Deducam.* "I will escort him home." This was regarded as a mark of honor, and was always paid to distinguished individuals.—61. *Fuscus Aristius.* The same to whom the 22d ode of the 1st book, and the 10th epistle of the 1st book, are inscribed. He was a grammarian, a poet, and an orator, and the intimate friend of Horace.—62. *Pulchre.* In familiar language equivalent to *bene*, and used in this sense particularly by the comic writers, as *καλῶς*

among the Greeks.—64. *Lentissima brachia.* "His arms, which seemed devoid of the least feeling." They were apparently dead to all the poet's attempts. This, of course, was done on purpose.—*Male salsus*, &c. "With cruel pleasantry, he laughed and pretended not to understand me," *i. e.*, not to perceive my object. Observe the employment of the historical infinitive instead of the imperfect, to give animation and rapidity to the narrative. So *urere* immediately after.

67–77. 67. *Certe nescio quid*, &c. A short dialogue here ensues between the bard and Aristius Fuscus.—*Nescio quid.* "Something or other."—69. *Hodie tricesima Sabbata*, &c. "To-day is the thirtieth Sabbath: dost thou wish to offend the circumcised Jews?" The ancient scholiasts, as well as the modern commentators, are divided in opinion with regard to what is here denominated "the thirtieth Sabbath." Some refer it to the Jewish Passover, which commenced on the thirtieth Sabbath of their year. It is better, perhaps, to adopt the opinion of Scaliger (*de Emend. Temp.*, iii., p. 309) and Selden (*de I. N.*, iii., 15), and understand by *tricesima Sabbata* the thirtieth day of the lunar month, in part, at least, kept sacred by the Jews. Rœder, whom Orelli follows, supposes the Feast of Tabernacles to be meant, which was about thirty weeks after the beginning of the Jewish year in April; while Bretschneider maintains that there was no such festival at all as that mentioned in the text, and that the whole was an *impromtu* fiction of Fuscus, who was evidently a wag, to increase the comic embarrassment of his friend. (Compare *Keightley, ad loc.*)—*Nulla mihi, inquam, religio est.* "I have no religious scruples on that head, replied I."—71. *At mi; sum paulo infirmior*, &c. "But I have. I am a little weaker, in that respect, than thou art; I am one of the multitude," *i. e.*, I am one of the common herd, not a sage Epicurean like thee. The Latins use *multi* like the οἱ πολλοί of the Greeks.—73. *Nigrum.* In the sense of *infaustum.*—*Surrexe.* For *surrexisse.*—*Improbus.* "The wicked rogue." Alluding to Fuscus.—74. *Sub cultro.* The poet pleasantly compares himself to a victim about to suffer, as it were, "under the knife" of the sacrificer. The garrulous man is going to talk him to death.—*Casu venit obvius*, &c. "As good luck would have it, his adversary meets him." By *adversarius* is meant the opposite party in the law-suit.—76. *Licet antistari?* "Wilt thou be a witness to the arrest?" According to the rules of the Roman law, a plaintiff had the right of ordering his opponent to go with him before the prætor. If he refused, the prosecutor took some one present to witness, by saying *licet antistari?* If the person consented, he showed his acquiescence by offering the tip of his ear (*auriculam opponebat*), which the prosecutor touched, and the latter might drag the defendant to court by force in any way, even by the neck, according to the law of the Twelve Tables. As regards the peculiar circumstances which warranted the arrest in the present instance, compare note on verse 37 of the present satire.—77. *Auriculam.* The ancients believed that the seat of the memory was in the tip of the ear, and hence their custom of touching it, in order to remind another of a thing, or for the purpose of calling him to witness any circumstance or occurrence.

SATIRE X. In this piece, which is entirely critical, Horace supports an opinion which he had formerly pronounced respecting the satires of Lucilius, and which had given offence to the numerous admirers of that ancient bard.

1–8. 1. *Lucili.* The first eight verses of this satire are printed in a different type from the rest, because it is uncertain whether they were composed by Horace or not.—*Catone.* The allusion is to Valerius Cato, a grammarian and poet. He lost his patrimony at an early age, and, in consequence, turned his attention to literary pursuits. Horace here describes him as preparing to amend the ill-wrought verses of Lucilius.—3. *Male factos versus.* "Thy badly-wrought verses."—*Hoc lenius ille,* &c. "In this he acts a milder part, by how much he is a better man, far more acute than that one who, when a boy, was often urged on," &c., *i. e.,* Cato makes a fairer defender of Lucilius, and is far more frank in acknowledging the errors of the old satirist, by how much he possesses a larger share of critical ability than that grammarian of equestrian rank whose critical acumen was flogged into him at school.—8. *Grammaticorum equitum.* "Of grammarians of equestrian rank." The individual here alluded to is unknown.

9–22. 9. *Nempe incomposito,* &c. "I did indeed say that the verses of Lucilius ran not smoothly along." Compare *Sat.* i., 4, 8, where Lucilius is described as being *durus componere versus.*—10. *Tam inepte.* "To so foolish a degree."—11. *Quod sale multo urbem defricuit.* "For having lashed the town with abundant humor." Literally, "for having rubbed down the city with much salt," *i. e.,* he rubbed the city with salt, and made it smart, as wounds and sores do when thus treated. (*Keightley, ad loc.*)—12. *Charta eadem.* "In the same piece," *i. e.,* in the same satire. —14. *Laberi.* Laberius was a Roman knight of respectable family and character, who occasionally amused himself with the composition of what were called mimes. These were a species of drama, to which mimetic gestures of every kind, except dancing, were essential, as also the exhibition of grotesque characters which had often no prototypes in real life. The titles and a few fragments of forty-three of the mimes of Laberius are still extant; but, excepting the prologue, these remains are too inconsiderable and detached to enable us to judge of their subject or merits. Horace condemns, in the present passage, an admiration of the mimes of this writer, but he does not appear to have been an infallible judge of true poetic excellence. He evidently attached more importance to correctness and terseness of style, than to originality of genius or fertility of invention. Probably, too, the freedom of the prologue, and other passages of his dramas, contributed to draw down the disapprobation of the Augustan critic.—16. *Et est quædam tamen,* &c. "Though there is a certain kind of merit even in this," *i. e.,* in exciting the laughter of an audience.—17. *Neu se impediat verbis,* &c. "And may not embarrass itself by a multitude of words, that only serve to load the wearied ears."—19 *Et sermone opus est,* &c. "There is need, too, of a style at one time grave, at another playful; now supporting the character of an orator or a poet, at times that of a refined and polished rallier, who curbs the force of his pleasantry and purposely weakens it."—22. *Ridiculum acri fortius et melius,* &c. "Ridicule often decides matters of importance more effectu

ally, and in a better manner, than severity of satire." This serves as an explanatory comment on what precedes, viz., "*parcentis viribus*," &c.

24–27. 24. *Illi, scripta quibus*, &c. The construction is *Illi* viri, *quibus viris prisca Comœdia scripta est.* "The writers of the old comedy." Consult note on *Sat.* i., 4, 2.—25. *Hoc stabant.* "Depended on this for success," *i. e.*, owed their success to this preference of the jocose to the serious style. *Sto* is a dramatic term, expressing the success of a piece. —*Pulcher Hermogenes.* "The smooth-faced Hermogenes." This appears aimed at the effeminate habits of the man. The Hermogenes here alluded to is the same with the singer whose death is mentioned in the commencement of the second satire. We must bear in mind that these productions of Horace are not arranged in the order of time.—26. *Simius.* "That little ape." The poet means, by this contemptuous appellation, to designate either some performer of the day, who made himself ridiculous by his ape-like imitation of Hermogenes, and who is generally supposed to be the Demetrius of verses 87 and 98, or else some individual of a dwarfish and deformed person.—27. *Nil præter Calvum*, &c. "Who is skilled in nothing but singing the compositions of Calvus and Catullus."—*Calvum.* The allusion is to C. Licinius Calvus, who was equally distinguished as an orator and a poet. He is classed by Ovid among the licentious writers, and it is to this character of his writings that Horace here seems to allude.—*Catullum.* The celebrated Catullus, well known as an elegant though most licentious poet.

28–32. 28. *At magnum fecit*, &c. One of the admirers of Lucilius is here introduced, who urges, as a decided proof of his high merit, the intermixture of Greek with Latin words. The poet's reply is given in the following line.—29. *O seri studiorum.* "Ye late learned," *i. e.*, ye who are but little advanced in the paths of learning, to which your attention has only at a late period been directed. *Seri studiorum* means properly those who begin not their studies until at a late period of life. As they never, in general, arrive at any great degree of perfection, so the pains they are forced to be at, in order to master the easiest subjects, make them apt to admire trifles, such as Greek mixed with Latin, for example, in the writings of Lucilius.—*Quine putetis.* "How can you think?"—30. *Rhodio Pitholeonti.* Compare the explanation of the scholiast: "*Dicitur Pitholeon epigrammata ridicula* (*i. e.*, inepta) *scripsisse, in quibus Græca verba mixta erant cum Latinis.*"—31. *Contigit.* To complete the sentence understand *facere.*—*At sermo lingua concinnus*, &c. The admirer of Lucilius replies to the bard. "But a style elegantly composed of both tongues is, on that very account, the more pleasing, as when Falernian wine is mixed with Chian," *i. e.*, the roughness of the former being corrected by the sweetness of the latter.—32. *Nota Falerni* is here used for *vinum Falernum*, from the Roman custom of marking their amphoræ and other wine-vessels with the names of the consuls, in order to designate the year when the wine was put in, and, consequently, mark its age.

33–38. 33. *Quum versus facias*, &c. At the beginning of this sentence supply the words *Utrum tunc tantum.* The poet here puts a question to his antagonist well calculated to expose the absurdity of the re-

mark which the latter has just made. He demands of him whether he intends to confine this mixed phraseology, which so strongly excites his admiration, to the composition of verse merely (*utrum tunc tantum quum versus facias*), or whether he is to carry it with him into other fields of exertion, to the pleadings of the bar, for example, and is to use, in the management of some important case, a jargon like that of the double-tongued Canusian, while other advocates are striving to defend their clients in a style marked by purity of language.—34. *Petilli.* An allusion to the story of Petillius Capitolinus. Consult note on *Satire* i., 4, 94.—35. *Patriæque patrisque.* "Of both country and parent," *i. e.*, of thy native tongue, and of the father who taught it thee.—*Latine quum Pedius causas exsudet Publicola*, &c. "While Pedius Publicola and Corvinus are pleading their causes with elaborate care in the Latin tongue," *i. e.*, strive, by every means in their power, to prevent the admission of foreign words into their oral style. The individuals here alluded to were two distinguished lawyers of the day.—38. *Canusini more bilinguis.* "After the manner of a double-tongued Canusian." The inhabitants of Canusium spoke a mixed dialect, made up of Oscan and Greek.

39–47. 39. *Natus mare citra.* "Born on this side the water," *i. e.*, in Italy, not in Greece.—40. *Vetuit me.* "Forbade me so to do," *i. e.*, to write Greek verses. Horace is generally supposed to refer here to the period when he was pursuing his studies at Athens.—*Quirinus.* Romulus is here selected, because naturally more interested than any other deity in obliging his descendants not to cultivate any language but their own.—41. *Quum somnia vera.* It was a common belief among the ancients that dreams after midnight and toward morning were true.—42 *In silvam non ligna feras*, &c. The proverbial form of expression, "*in silvam ligna ferre*," to denote a useless and superfluous effort, is analogous to the common English one, "to carry coal to Newcastle."—*Insanius.* "With more folly."—44. *Turgidus Alpinus jugulat*, &c. The allusion is to a wretched poet, named Alpinus, who, in describing Memnon slain by Achilles, kills him, as it were, a second time, by the miserable character of his description.—*Dumque defingit Rheni luteum caput.* "And while, with inventive genius, he describes the muddy fountain-head of the Rhine." We have here an ironical allusion to another laughable feat of the same poet, in giving to the Rhine a head of mud. *Defingo* does not merely mean "to describe," but carries with it also the idea of laborious and misapplied invention. Compare Orelli: "Defingit; *operose et κακοζήλως format, describit.*" In the present case, the invention or fiction is all the poet's own.—46. *In æde.* "In some temple." The allusion is to the Roman custom of compelling the dramatic poets to read over their pieces before some person or persons appointed by the ædiles to decide upon the merits of their compositions. The successful piece was represented on the stage. A temple was usually selected for this purpose.—*Certantia judice Tarpa.* "Contending for the prize, with Tarpa as the judge." Compare the account given by the scholiast, who is wrong, however, in what he states respecting the Temple of Apollo. Compare, also, preceding note: "*Metius* (or *Mœcius*) *Tarpa fuit judex criticus, auditor assiduus poematum et poetarum, in æde Apollinis seu Musarum, quo convenire poetæ solebant, suaque scripta recitare, quæ nisi Tarpa aut alio critico probarentur, in scenam non deferebantur.*"—47

Nec redeant iterum, &c. The construction is, *nec redeant theatris, iterum atque iterum spectanda.*

48–52. 48. *Arguta meretrice potes*, &c. "Thou, Fundanius, alone of all men living, dost possess the talent of prattling forth tales in a sportive vein, where an artful courtesan and a Davus impose upon an old Chremes." The allusion is to comedy, in which, according to the account here given by Horace, Fundanius appears to have been distinguished, though we know nothing of him from the testimony of other writers. The characters introduced into the text have reference to one of the plays of Terence, but are intended, also, to be general in their application to comic writing.—*Davo.* Davus is the name of a wily slave in Terence.—50. *Pollio.* The poet refers to C. Asinius Pollio, whose acquirements enabled him to shine in the noblest branches of polite literature, poetry, eloquence, and history. —51. *Pede ter percusso.* "In iambic trimeters." The iambic trimeter verse is here thus styled, from the circumstance of its being scanned by measures of two feet, after each of which measures the time was marked by the percussion of the musician's foot. There being three of these measures or metres in the trimeter, there were, consequently, three percussions.—*Forte epos acer*, &c. The construction is, *acer Varius, ducit ut nemo forte epos.* "The spirited Varius leads along the manly epic in a style that none can equal." In a literal translation, repeat *ducit* after *nemo.*—52. *Molle atque facetum Virgilio annuerunt*, &c. "The Muses that delight in rural scenes have granted softness and elegance to Virgil." It is evident from this, as well as from the poet's placing Varius at the head of the Roman epic writers, that the Æneid was not published when the present satire was composed, and that the Bucolics and Georgics had alone as yet appeared.

54–74. 54. *Hoc erat, experto frustra*, &c. "This kind of writing, in which I here indulge, was what, after the Atacinian Varro, and certain others, had essayed it in vain, I was enabled to pursue with better success, though inferior to the inventor." With *hoc* supply *genus scribendi.* The allusion is to satire, and the inventor of it, to whom Horace here acknowledges his inferiority, was Lucilius.—*Varrone Atacino.* The Varro here meant was not the learned Roman, but a native of Gallia Narbonensis, who was called Atacinus after the little River Atax, in that quarter, now the *Aude.*—58. *At dixi fluere hunc lutulentum*, &c. Compare *Satire* i., 4, 11, *seqq.*—60. *Doctus.* "A learned critic." Ironical.—61. *Comis Lucilius.* "The courtly Lucilius." The epithet *comis* appears to be here used by way of derision.—*Atti.* Attius (or Accius, as he is sometimes, but improperly called) was a Roman tragic writer, born about A.U.C. 584. His compositions were harsh in their character, but were held in high estimation by his countrymen. Only some fragments remain.—62. *Non ridet versus Enni*, &c. "Does he not ridicule some of the verses of Ennius as too trifling for the dignity of the subject?" Lucilius ridiculed various verses of Ennius for their want of epic dignity. Compare *Servius, ad Virg., Æn.*, xi., 601.—63. *Quum de se loquitur*, &c. "When he speaks of himself, is it not as of one who is superior to those that are censured by him?"—64. *Num illius, num rerum*, &c. "Whether his own genius, or the difficult nature of the topics which he handles, has denied him verses in any respect more finished, and flowing more smoothly, than if one, satisfied merely with this, with confining namely any thing

whatever in the limits of six feet," &c., *i. e.*, within the limits of an hexameter verse. When that is the case with Lucilius, why should not I, asks Horace, acting with the same modesty as he did, play the part of the critic on his own writings also? (*Keightley, ad loc.*)—69. *Etrusci Cassi.* The "Etrurian Cassius" here spoken of appears to have been a distinct individual from the "Cassius of Parma" (*Cassius Parmensis*) mentioned in *Epist.* i., 4, 3, though confounded with him by some. Of the Etrurian Cassius we know little, if any thing, except that he was a most rapid writer.—71. *Capsis quem fama est*, &c. "Who, as the story goes, was burned at the funeral pile by means of his own book-cases and productions." A satirical allusion to the number of his works. So many were they, that, together with the cases that contained them, they furnished fuel enough to consume his corpse. The story, of course, may be believed or not, as we see fit. The poet's object is answered notwithstanding.—72. *Fuerit Lucilius, inquam*, &c. "Grant, I say, that Lucilius is a courtly and pleasing writer; grant that he is also more polished than Ennius, the first writer in a species of poetry then still rude in its character, and never attempted by the Greeks." The word *auctor* is here equivalent to *scriptor*.—74. *Rudis et Græcis intacti carminis.* Satire is meant. Compare Remarks on Roman Satire.

75–85. 75. *Poetarum seniorum.* The allusion is to Livius Andronicus, Nævius, Ennius, Attius, Pacuvius, and others.—*Ille.* Referring to Lucilius. Horace's meaning is this: Grant, however, all that is asked for Lucilius; even that poet himself, if living at the present day, would see and acknowledge that his verses were deficient in polish.—78. *Et in versu faciendo.* "And in polishing his verse."—79. *Sæpe caput scaberet*, &c. A sportive mode of conveying the idea, that he would exercise the greatest care and attention.—*Vivos.* "To the quick." Equivalent to *ad vivum usque.*—80. *Sæpe stilum vertas*, &c. "Be frequent in thy corrections, if thou intendest to write what shall be worthy of a second perusal.' Quitting the subject of Lucilius, he now gives some advice to writers in general. Literally, "turn the *stilus* often," &c. An allusion to the Roman mode of writing. The ordinary writing materials of the Romans were tablets covered with wax, and, besides these, paper and parchment. The former, however, were most commonly employed. The *stilus*, or instrument for writing, was a kind of iron pencil, broad at one end, and having a sharp point at the other. This was used for writing on the tablets, and when they wished to correct any thing, they turned the *stilus* and smoothed the wax with the broad end, that they might write on it anew.—82. *Contentus paucis lectoribus.* "Content with a few readers of taste."—83. *Vilibus in ludis dictari.* "To be dictated by pedagogues to their pupils in petty schools." Literally, "in cheap schools." Copies of works being scarce, the schoolmasters, in ancient times, were accustomed to read aloud, or dictate to their pupils the verses of an author, and these the boys had to write down and get by heart.—85. *Explosa Arbuscula.* The female here alluded to was a freedwoman, and a celebrated mime-player. The anecdote to which Horace refers is this: Having been hissed on one occasion on the stage by the lower orders of the people, she observed, with great spirit, that she cared nothing for the rabble as long as she pleased the more cultivated part of her audience among the equestrian ranks.

86–100. 86. *Men moveat cimex Pantilius?* &c. The poet here alludes by name to four of his adversaries, Pantilius, Demetrius, Fannius, and Tigellius, as mere fools, and worthy only of his contempt.—*Cimex.* "That bug." He compares him to a bug, that not merely bites, but offends by its odious smell. This epithet is intended to denote here, in a figurative sense, an individual of so disagreeable a character, and so mean and insidious in his attacks, as to be deserving of general aversion.—87. *Vellicet.* Understand *me.* And so, also, with *laedat* in the following line.—*Demetrius.* Compare note on verse 26.—89. *Plotius.* Consult note on *Satire* i., 5, 40.—*Varius.* Consult note on *Ode* i., 6, 1.—90. *Valgius.* Consult Introductory Remarks, *Ode* ii., 9.—*Octavius.* Concerning this friend of the poet's nothing is known. He must not by any means be confounded with Octavianus (Augustus), since Horace always styles the latter either Cæsar or Augustus.—91. *Fuscus.* Aristius Fuscus, to whom *Ode* i., 22, and *Epist.* i., 10, are inscribed.—*Viscorum uterque.* Consult note on *Satire* i., 9, 22.—92. *Ambitione relegata.* "Every feeling of vain-glory apart." The poet, in naming the illustrious individuals that follow, wishes to be understood as not intending to pride himself on their powerful support, but as referring to them simply in the light of candid and able judges of poetical merit.—93. *Pollio.* Compare Introductory Remarks, *Ode* ii., 1.—*Messala.* Compare Introductory Remarks, *Ode* iii., 31.—94. *Bibule.* Bibulus, to whom the poet here alludes, is thought to have been the son of M. Calpurnius Bibulus, who was consul with Julius Cæsar, A.U.C. 694. —*Servi.* The poet refers probably to Servius Sulpicius, the cousin of D. Brutus, who was attached to the study of philosophy and the liberal arts, and was tribune of the commons A.U.C. 706.—*Simul his.* For *una cum his.*—*Furni.* The scholiast gives the following account of this Furnius: "*Furnius historiarum fide et elegantia claruit.*" He seems, therefore, to have enjoyed eminence as an historical writer.—96. *Prudens.* "Purposely." He adds this in order to avoid giving offence.—*Hæc.* "These my productions."—97. *Arridere.* "To please." An unusual sense of this verb; but it is so used by Cicero, *Ep. ad Att.*, xiii., 21.—98. *Deterius.* Equivalent here to *minus.* Compare *Epist.* i., 10, 19.—*Demetri, teque, Tigelli,* &c. The poet, having brought to a conclusion his defence of himself against the admirers of Lucilius, now ends his poem by an address to Demetrius and Tigellius, in which he takes leave of them, not in the common form, but by bidding them go and mourn amid the seats of their female pupils.—*Jubeo plorare.* An imitation of the Greek forms of expression, οἴμωζε, and οἰμώζειν λέγω σοι. The more usual Latin phrases are "*Pereas,*" "*Malum tibi sit*" (*Liv.*, iv., 49), "*I in malam crucem.*"—100. *I, puer, atque meo,* &c. The poet bids his amanuensis write down what he has uttered against Demetrius and Tigellius, that it may not be lost. This is to be added to the satire as far as dictated to the scribe.—*Meo libello.* "To my present production."

X

BOOK II.

SATIRE I. Our author, observing that many persons were irritated and alarmed by the licence of his satiric muse, states the case to his aged friend, the lawyer Trebatius, who had been known as a professed wit in the age of Cicero, and who humorously dissuades him from again venturing on the composition of satires. The poet, however, resolves to persevere, and, in pleading his cause, indulges in his natural disposition for satire and ridicule with his wonted freedom.

1–8. 1. *Et ultra legem tendere opus.* "And to push this species of writing beyond its proper limits." *Legem* is here equivalent, in spirit, to *normam* or *regulam, i. e.*, the laws or rules of this species of composition, and the simple verb *tendere* is employed by the poet for the compound *extendere*, "to stretch," *i. e.*, to push; a metaphor borrowed from bending a bow or straining a cord.—2. *Sine nervis.* "Without force," *i. e.*, having, as it were, no strings to be stretched. (*Keightley, ad loc.*)—4. *Deduci posse.* "Might be spun." *Deduci* is a metaphorical expression taken from spinning wool, and drawing down the thread.—*Trebati.* The poet is here supposed to address himself to C. Trebatius Testa, a distinguished lawyer, and a man well known for his wit.—*Quiescas.* "Write no more." Begin now to keep quiet, and put an end to thy satirical effusions. Supply, for a literal translation, *præscribo ut*, "I advise that thou keep quiet."—6. *Aio.* The poet here very pleasantly makes use of another expression peculiar to the lawyers of the day. Thus, when they affirmed, it was *Aio;* when they denied, *Nego;* and when the point required deliberation, their form of reply was *Deliberandum sentio.*—7. *Erat.* The Latin and English idioms differ here. We translate *erat* as if it were *esset*, whereas, in the original, the advantage referred to is spoken of as something actual, in the indicative mood, though the circumstances which would have realized it never have taken place. Compare *Heindorf, ad Plat., Phæd.*, § 35.—*Verum nequeo dormire.* The sentence is elliptical, and, when completed, will run as follows: "But I can't sleep at night, and, therefore, to fill up the time, I write verses."—*Ter uncti transnanto*, &c. "Let those who stand in need of deep repose, having anointed themselves, swim thrice across the Tiber." Some commentators suppose that the anointing with oil, which is here alluded to, is recommended in the present instance in order to give more pliancy to the limbs in swimming. It would seem, however, to refer rather to the Roman gymnastic exercises, preparation for which was always made by anointing the body, and which were generally succeeded by swimming. Hence the advice which Trebatius gives the poet is simply this, to go through a course of gymnastic exercises, then swim thrice across the Tiber, and, lastly, end the day with plenty of wine (*Irriguumque mero sub noctem*, &c.). These directions on the part of Trebatius are intended to have a sly allusion to his own habits, and, like an honest, good-natured physician, he is made to prescribe for Horace two things which he himself loved best, swimming

and drinking.—8. *Transnanto.* This form is of a legal character, and therefore purposely used on the present occasion. It is chiefly employed for the sake of emphasis in the wording of laws.

11–17. 11. *Cæsaris.* Augustus.—12. *Pater.* Trebatius was now advanced in years, hence the customary appellation of *pater.*—13. *Horrentia pilis agmina.* The allusion here is to the Roman battalia, the *pilum* being peculiar to the Roman troops.—14. *Fracta pereuntes cuspide Gallos.* An allusion to the contrivance which Marius made use of in his engagement with the Cimbri. Until then the Romans had been accustomed to fasten the shaft of the *pilum* to the iron head with two iron pins. But Marius, on this occasion, letting one of them remain as it was, had the other taken out, and a weak wooden peg put in its place. By this he intended that, when the *pilum* struck in the enemy's shield, it should not stand right out; but that the wooden peg breaking, and the iron pin bending, the shaft of the weapon should drag upon the ground, while the point stuck fast in the shield. The Cimbri, it will be perceived, although of Germanic origin, are here called by the appellation of *Galli.* The Germans and Gauls were frequently confounded by the Roman writers. We may observe, remarks Keightley, that, in speaking of the Gauls and Parthians, Horace does not mean victories gained by Cæsar over them, for, in effect, he never fought against either, and the Gauls had been completely subdued by his uncle. They are merely named here as the most formidable foes the Romans had as yet encountered.—16. *Et justum et fortem.* "Both just and energetic."—17. *Scipiadam ut sapiens Lucilius.* "As the discreet Lucilius did Scipio." *Scipiadam* is put for the more regular patronymic form *Scipioniadem.* The allusion is either to the elder or younger Africanus, but to which of the two is not clearly ascertained. Most probably the latter is meant, as Lucilius lived on terms of the closest intimacy with both him and his friend Lælius. Horace styles Lucilius "*sapiens*" (discreet), with reference, no doubt, to his selection of a subject; Lucilius having confined himself to the pacific virtues of *his* hero, and thus having avoided the presumption of rivalling Ennius, who had written of the warlike exploits of the *elder* Africanus. Keightley, less correctly, refers the epithet *sapiens* to the prudent care taken by Lucilius to make himself powerful friends.

18–29. 18. *Quum res ipsa feret.* "When a fit opportunity shall offer."—*Nisi dextro tempore.* "Unless offered at a proper time."—20. *Cui male si palpere,* &c. "Whom if one unskillfully caresses, he will kick back upon him, being at all quarters on his guard." Horace here compares Augustus to a spirited horse, which suffers itself with pleasure to be caressed by a skillful hand, but winces and kicks at those who touch him roughly. The idea intended to be conveyed by the whole passage is this, that the productions of the bard, if well timed, will be sure to elicit the attention of Augustus; whereas, shielded as he is on every side against the arts of flatterers, he will reject ill-timed praise with scorn and contempt.—21. *Hoc.* "This course," *i. e.*, to celebrate the exploits of Augustus.—*Tristi lædere versu.* "To attack in bitter verse."—22. *Pantolabum scurram,* &c. This line has already occurred, *Sat.* i., 18, 11.—23. *Intactus.* "Though as yet unassailed."—*Et odit.* "And hates both verses of this kind and those who compose them."—24. *Quid faciam?* &c. The poet

here strives to excuse himself, and alleges the following plea in his defence. Human pursuits are as various as men themselves are many. One individual is fond of dancing the moment his head is turned with wine, another is fond of horses, a third of pugilistic encounters; my delight, like that of Lucilius, consists in writing satirical effusions.—*Saltat Milonius.* The Romans held dancing in general in little estimation.—*Ut semel icto*, &c. "The moment his head, affected with the fumes of wine, grows hot, and the lights appear doubled to his view." More literally, "when once heat is added to his head wounded (with wine), and number to the lights." With *icto*, for a literal translation, supply *vino*.—26. *Cas tor gaudet equis.* Compare *Ode* i., 12, 26.—*Ovo prognatus eodem.* Pollux. Compare *Ode* i., 12, 26.—28. *Pedibus claudere verba.* "To versify."—29. *Nostrum melioris utroque.* The argument *a fortiori*. If Lucilius, "who was superior in point of birth and fortune to us both" (*nostrum melioris utroque*), was not ashamed to write satires, with much stronger reason should I, a man of ignoble birth, banish all fear of degrading myself by indulging in this same species of composition.

31–39. 31. *Neque, si male cesserat*, &c. "Neither having recourse elsewhere, if his affairs went ill, nor if well."—32. *Quo fit ut omnis*, &c. "Whence it happens that the whole life of the old bard is as open to the view as if it were represented in a votive painting." The expression *votiva tabella* alludes to the Roman custom of hanging up, in some temple or public place, in accordance with a vow, a painting, in which was represented some signal deliverance, or piece of good fortune, that had happened to the individual. It was most frequently done in cases of escape from shipwreck.—34. *Sequor hunc, Lucanus an Appulus, anceps*, &c. A pleasing and slyly-satirical imitation of the rambling and talkative manner of Lucilius in describing the circumstances and events of his own life. One geographical mile south of Venusia, there was a chain diverging from the Apennines, which separated Apulia from Lucania. Hence the city of Venusia, the natal place of Horace, would lie on the immediate confines of the latter region. With *anceps* supply *an sim.*—36. *Ad hoc.* "For this purpose."—*Sabellis.* The allusion here is to the Samnites, who were driven out of this quarter by Curius Dentatus, A.U.C. 463.—37. *Quo ne per vacuum*, &c. "That the enemy might make no incursions into the Roman territory, through an unguarded frontier." *Quo ne* is here equivalent to *ut ne*. Compare *Heindorf, ad loc.* With *Romano* supply *agro*. Some supply *populo*, making the term *Romano* equivalent therefore to *Romanis*.—39. *Incuterct.* Equivalent to *inferret*, but in reality a much stronger term, as *violenta* is stronger than *bellicosa*.

39–49. 39. *Ultro.* Equivalent to *non lacessitus*.—42. *O pater et rex Jupiter, ut pereat*, &c. "O Jupiter, father and sovereign, may my weapon be laid aside and consumed with rust." To show that he is not too much in earnest, the poet parodies in his prayer a line of Callimachus (*Fragm.* 7). *Ut* is here used for *utinam*, as ὡς in Callimachus for εἴθε.—45. *Qui me commorit.* "Who shall irritate me." Understand *ira* in the ablative.—46. *Flebit.* "Shall be sorry for it."—*Insignis.* "Marked out by me in verse."—47. *Cervius iratus leges*, &c. The poet, intending to express the idea that every one has arms of some kind or other, with which to attack or to defend, introduces, for this purpose, four infamous characters,

well equipped with evil arts for the injury of others. The first of these, Cervius, appears to have been a public informer.—*Leges et urnam.* "With the laws and a prosecution." Literally, "with the laws and the (judiciary) urn." *Urna* refers to the practice of the Roman judges, in expressing their opinions, of throwing their votes or ballots into an urn placed before them.—48. *Canidia.* Compare Introductory Remarks, *Epode* v. Canidia is here made to threaten her enemies with the same poison that Albutius used. According to the scholiast, this individual poisoned his own wife.—49. *Grande malum Turius*, &c. "Turius great injury, if one goes to law about any thing while he presides as judge." The allusion is to a corrupt judge, and by *grande malum* is meant an unfortunate and unjust termination of a cause, brought about by bribery or personal enmity.

50–61. 50. *Ut, quo quisque valet*, &c. "How every creature strives to terrify those who are taken by it for enemies, with that in which it is most powerful, and how a strong natural instinct commands this to be done, infer with me from the following examples."—53. *Scævæ vivacem crede nepoti*, &c. The poet here, in his usual manner, so manages his argument as to convert it into a means of lashing one of the abandoned characters of the day. The train of thought is as follows: But Scæva, the spendthrift, one will say, is an exception to my rule; for he makes no use whatever of the weapons of attack that nature has bestowed upon him; he employs open violence against no being. Ay! intrust his aged mother to his power. He won't do her any open harm. Oh! no, he is too pious for that. But he will remove the old woman by a secret dose of poison. According to the scholiast, Scæva poisoned his mother because she lived too long.—53. *Vivacem matrem.* "His long-lived mother."—54. *Pia.* Ironical.—*Mirum, ut neque calce lupus*, &c. "A wonder indeed! just as the wolf does not attack any one with his hoof, nor the ox with his teeth." Wonderful indeed! observes the poet; how, pray, do other animals act? since the wolf does not attack with his hoof, but his fangs, and the ox not with his teeth, but his horn. Horace does not mean to diminish the criminality of Scæva's conduct because he secretly made away with his mother; on the contrary, he considers it equally as criminal as if he had been guilty of open and violent parricide. His leading position must be borne in mind, that all, whether men or animals, have their own ways of attack and defence, and that he too has his, the writing of satires.—56. *Vitiato melle.* "In the honey poisoned with it." Keightley supposes it may have been an electuary, or a draught of *mulsum, i. e.*, wine and honey.—59. *Jusserit.* Supply *si.*—60. *Quisquis erit vitæ color.* "Whatever shall be the complexion of my life."—*O puer ut sis vitalis metuo.* "My son, I am afraid that thou wilt not live long." After the verbs *metuo, timeo, vereor, ne* is used when the following verb expresses a result contrary to our wish, *ut* when it is agreeable to it. Trebatius wishes Horace to enjoy a long life, but is afraid he will not. (*Zumpt*, § 533.) Hence *ne* after such verbs must be rendered by *that*, and *ut* by *that not.*—61. *Et majorum ne quis amicus*, &c. "And that some one of thy powerful friends will kill thee by a withdrawing of his favor." *Frigore* is here equivalent to *amicitiæ remissione.* The idea intended to be conveyed by the whole reply of Trebatius is as follows: Yes, yes, my good friend, it would be very well if even exile alone were involved in

this matter. But there is something worse connected with it. At present all is fair; thou livest at Rome in the society of the great and powerful, and they smile on thee, because thou amusest them. But where is thy safety? In an unguarded moment, those very powers of satire, which they now laud to the skies, will be directed against some one of their own number: coldness and aversion will succeed, on their part, to intimate and familiar friendship, and thou, unable to bear the change, wilt pine away in vexation and grief, until death closes the scene.

63–77. 63. *In hunc operis morem.* "After this manner of writing. — 64. *Detrahere et pellem.* "And to tear away the covering," or, more freely, "to remove the mask." Compare the explanation of Orelli: "*Vulpinam pellem simulationis ac fraudis.*"—*Per ora cederet.* "Moved proudly before the faces of men." *Cederet* is for *incederet.*—65. *Qui duxit ab oppressa,* &c. Alluding to the younger Africanus.—67. *Ingenio.* "By his satirical vein."—*Offensi.* Supply *sunt.*—*Metello.* The reference is to Metellus Macedonicus, who, as a political opponent of Scipio's, was of course satirized by Lucilius. As Metellus was a political opponent, one might rather expect Scipio to have been gratified at his being attacked. But the meaning, as Orelli rightly observes, is, that he did not take alarm at seeing men of high rank attacked, fearing his own turn might come next. (*Keightley, ad loc.*)—68. *Lupo.* The allusion is to L. Cornelius Lentulus Lupus, a considerable man in the Roman state, and who held the consulship A.U.C. 598, but who was noted for his wickedness and impiety. Lucilius, in one of his books of satires, represents an assembly of the gods deliberating on human affairs, and, in particular, discussing what punishment ought to be inflicted on him.—69. *Arripuit.* "He attacked."—*Tributim.* "Tribe after tribe." Not content with lashing the patricians, he ran through all the thirty-five tribes, one after another, every where selecting, with an impartial hand, those whose vices or failings made them the legitimate objects of satire.—70. *Scilicet uni æquus virtuti,* &c. "In short, sparing virtue alone and virtue's friends."—71. *Quin ubi se a vulgo,* &c. "And yet, when the brave Scipio and the mild and wise Lælius had withdrawn themselves from the crowd and the scene of public life to the privacy of home, they were accustomed to trifle and divert themselves with him, free from all restraint, while the herbs were cooking for their supper."—72. *Virtus Scipiadæ et mitis sapientia Læli.* An imitation of the Greek idiom, for *fortis Scipio et mitis atque sapiens Lælius.* Lælius received the *cognomen* of *Sapiens.*—73. *Ludere.* The scholiast relates the following little incident, as tending to show the intimacy of the individuals alluded to: "*Scipio Africanus et Lælius feruntur tam fuisse familiares et amici Lucilio, ut quodam tempore Lælio circum lectos triclinii fugienti Lucilius superveniens cum obtorta mappa quasi feriturus sequeretur.*"—75. *Infra Lucili censum ingeniumque.* "Inferior to Lucilius in birth and talents." Compare verse 29 of this same satire. Lucilius was of equestrian origin, and grand-uncle to Pompey the Great, on the mother's side.—76. *Magnis.* Alluding to Augustus, Mæcenas, &c.—77. *Et fragili quærens illidere dentem,* &c. "And, while seeking to fix its tooth in something brittle, shall strike against the solid," *i. e.*, while endeavoring to find some weak point of attack in me, shall discover that I am on all sides proof against its envenomed assaults. The idea in the text is borrowed from the apologue of the viper and the file.

79–86. 79. *Equidem nihil hinc diffindere possum.* "Indeed, I can deny no part of this." The term *diffindere* suits the character of the speaker, being borrowed from the courts of law. In this sense it means properly to put off a matter, as requiring further consideration, to another day, and it is here employed, with the negative, to convey the idea that the present matter is too clear for any further discussion, and can not be denied. —80. *Ne forte negoti incutiat tibi,* &c. "Lest an ignorance of the established laws may chance to bring thee into any trouble." The allusion is to the laws of the day against libels and defamatory writing of every kind. —82. *Si mala condiderit,* &c. In order to understand the reply of Horace, which follows, the term *mala* must be here plainly and literally rendered: "If any person shall compose bad verses against an individual, there is a right of action, and a suit may be brought." In the law, as here cited by Trebatius, *mala* means "libellous," "slanderous," &c.; but Horace, having no serious answer to make, plays upon the word, pretending to take it in the sense of "badly-made," and hence he rejoins, *Esto, si quis* mala: *sed* bona *si quis,* &c.—86. *Solventur risu tabulæ,* &c. "The indictment shall be quashed with a laugh." The term *tabulæ* is here taken for the *libellus*, or indictment as we would term it, and which was written on tablets.—*Missus.* "Freed," *i. e.,* from any danger attending the prosecution. Put for *dimissus.*

SATIRE II. This satire, on the luxury and gluttony of the Romans, is put into the mouth of a Sabine peasant, whom Horace calls Ofellus, and whose plain good sense is agreeably contrasted with the extravagance and folly of the great. He delivers rules of temperance with the utmost ease and simplicity of manner, and thus bestows more truth and liveliness on the pictures than if Horace (who was himself known to frequent the luxurious tables of the patricians) had inculcated the moral precepts in his own person.

1–9. 1. *Boni.* "My good friends."—*Vivere parvo.* "To live cheerfully upon little."—2. *Nec meus hic sermo est.* Compare Introductory Remarks.—3. *Abnormis sapiens, crassaque Minerva.* "A philosopher without rules, and of strong, rough common sense." The expression *abnormis sapiens* is here used to denote one who was a follower of no sect, and derived his doctrines and precepts from no rules of philosophizing as laid down by others, but who drew them all from his own breast, and was guided by his own convictions respecting the fitness or unfitness of things. The phrase *crassa Minerva* is meant to designate one who has no acquaintance with philosophical subtleties or the precepts of art, but is swayed by the dictates and suggestions of plain, native sense.—4. *Mensasque nitentes.* "And glittering tables," *i. e.,* glittering with plate.—5. *Quum stupet insanis,* &c. "When the sight is dazzled by the senseless glare." The allusion in the term *insanis* appears to be to the folly of those who indulge in such displays. Some commentators, however, make it equivalent simply to *ingentibus.*—6. *Acclinis falsis.* "Inclined to false things." *Acclinis* is formed like *inclinis, reclinis,* &c., and properly means "leaning upon," "resting upon," &c. Compare Orelli: "*Inclinatus, propensus ad falsa probanda.*"—7. *Impransi.* "Before you have dined," or, more freely, "apart from splendid banquets."—8. *Dicam si*

potero, &c. The idea intended to be conveyed by the whole passage is as follows: The mind, when allured by a splendid banquet, becomes, like a corrupt judge, incapable of investigating the truth. He alone that is thirsty and hungry despises not common viands. Therefore, if thou wilt, either by hunting or riding, or, should these please thee more, by a performance of Grecian exercises, by throwing the ball or discus, drive away loathing, and then, both hungry and thirsty, thou wilt not contemn homely fare, thou wilt not wait for *mulsum* nor for fish, but wilt appease thy sharpened appetite with plain bread and salt.—9. *Leporem sectatus, equove*, &c. Hunting and riding formed among the ancients a principal part of those exercises by which the body was thought to be best prepared for the toils of war. Compare *Ode* iii., 24, 54, and *Epist.* i., 18, 49.

10–22. 10. *Romana militia.* "The martial exercises of Rome." The two most important of these, hunting and riding, have just been mentioned.—11. *Assuetum Græcari.* "Accustomed to indulge in Grecian games," *i. e.*, in less hardy exercises. These were the games of the *pila* and *discus*, as is stated immediately after.—12. *Molliter austerum studio*, &c. "While the excitement of the sport softens, and renders the player insensible to, the severity of the exercise." Keightley regards *austerum* as ironical.—13. *Discus.* The discus was a quoit of stone, brass, or iron, which they threw by the help of a thong put through a hole in the middle of it. It was of different figures and sizes, being sometimes square, but usually broad and round. The sport seems to have been to try who could throw it farthest.—*Agit.* In the sense of *delectat* or *allicit.*—14. *Extuderit.* "Shall have driven away." Literally, "shall have pounded out," *i. e.*, worked off.—*Siccus.* "Thirsty."—15. *Sperne.* "Despise if thou canst." —*Nisi Hymettia mella Falerno*, &c. An allusion to the Roman drink called *mulsum*, which was made of wine and honey. As the Falernian here indicates the choicest wine, so the Hymettian is meant to designate the best honey. The drink here referred to was generally taken to whet the appetite.—17. *Defendens pisces.* "Protecting its fish," *i. e.*, from being caught.—*Hiemat.* "Is stormy."—18. *Latrantem stomachum.* "A hungry stomach." Literally, "a barking stomach," *i. e.*, one that, being empty of aliment and full of wind, demands food by the noise it makes. —*Unde putas, aut qui partum?* "Whence or in what way dost thou think that this is obtained?" *i. e.*, comes to pass.—19. *In caro nidore.* "In the price and savor of thy food." Literally, "in the dear-bought savor," &c.—20. *Tu pulmentaria quære sudando.* "Do thou seek for delicate dishes in active exercise," *i. e.*, do thou seek in active exercise for that relish which delicious and costly viands are falsely thought to bestow. The terms *pulmentarium* and *pulmentum* originally denoted every thing eaten with *puls*. Subsequently they came to signify every thing eaten with bread or besides bread, and hence, finally, they serve to indicate all manner of delicate and sumptuous dishes.—21. *Pinguem vitiis albumque.* "Bloated and pale with excessive indulgence." *Vitiis* here alludes to high living generally, and to all the evils that follow in its train. —*Ostrea.* To be pronounced, in metrical reading, as a dissyllable, *ost-ra.* —22. *Scarus.* Consult note on *Epode* ii., 50.—*Lagois.* The *Lagois* is quite unknown; some think it a bird, others a fish. The former, very probably, is the true opinion, as the fish of this name (the *Cyclopterus Lumpus* of modern ichthyology) is not esculent. The bird *Lagois* is said

to have tasted like a hare, whence its name from the Greek λαγώς. Baxter makes it the same with the Greek λαγώπους, a species of grouse, which the French term *Francolin*, and the Germans *Birkhun* or *Berghuhn*. Schneider, however, in his Lexicon (*s. v.* λαγώς), thinks that the *lagopus* corresponds to the modern *Schneehuhn*, or "White Game."

23–29. 23. *Vix tamen eripiam*, &c. "And yet with difficulty will I prevent thee, if a peacock be served up, from wishing to gratify thy palate with this, rather than a fowl, misled as thou art by mere outside, because," &c. More literally, "with difficulty will I drag thee away." So *tergere palatum*, literally, "to rub thy palate;" an almost comic expression, observes Keightley, produced by Ofellus's indignation and contempt. The idea intended to be conveyed is this: And yet, after all my advice, and all my precepts to the contrary, I shall have no easy task in eradicating from thy mind that false opinion, which, based on mere external appearance, leads thee to prefer the peacock, as an article of food, to the common fowl, merely because the former is a dearer bird, and adorned with a rich and gaudy plumage.—25. *Vanis rerum*. A Græcism for *vanis rebus*.—26. *Et picta pandat spectacula cauda*. "And unfolds to the view a brilliant spectacle with its gaudy tail."—27. *Tanquam ad rem*, &c. "As if this were any thing to the purpose," *i. e.*, as if this rarity and beauty of the peocock have any thing at all to do with the taste of it.—28. *Cocto num adest*, &c. No ecthlipsis operates in *num*, but in metrical reading the word must be retained unaltered, *cocto num adest*.—*Honor idem*. "The same beauty."—29. *Carne tamen quamvis*, &c. The meaning of this passage has given rise to much contrariety of opinion. The following appears to us to yield the fairest sense: "Though there is indeed a difference in the flesh of the fowl and the peacock, yet it is plainly evident that thou art deceived not more by the latter than the former, but merely by the discrepancy in external appearance," *i. e.*, *Quamvis distat* gallinæ caro a pavonis, *tamen nihil* (non) *hac* (pavonis) *magis illa* (gallinæ, sed) *imparibus formis deceptum te esse patet*.

31–34. 31. *Unde datum sentis*. For *unde tibi concessum est ut sentias*. "Whence is it given thee to perceive," *i. e.*, by what means art thou able to discover. The scholiast alludes to this nicety of taste on the part of the Roman epicures, by which they pretended to be able to tell whether a fish had been taken between the Mulvian and Sublician bridges, or at the mouth of the Tiber. In the former case, the fish was thought to have a better taste, as having been caught in more rapid water.—*Lupus*. The *Perca labrax* of modern ichthyology. The Italians call it *spigola;* the people of Marseilles, *loupasson*. Keightley says it is peculiar to the Mediterranean, and must not be confounded with the pike, whose Italian name, *luccio* (old English *luce*) is apparently derived from the Greek λύκος —32. *Amnis Tusci*. The Tiber.—33. *Laudas insane trilibrem*, &c. The poet now passes to another piece of folly, in the *gourmands* of the day, by whom the rarer the food, the more highly is it esteemed, and the more eagerly sought after, while other viands, of equal flavor in every respect, are despised because they are common and easy to be procured. Thus the case of the mullet and *lupus* is cited, the former a small, the latter a long fish. If the mullet, which seldom exceeded two pounds, according to Pliny (*H. N.*, ix., 17), even when kept in the *vivaria* and *piscinæ* of the

rich, could only be procured of three pounds' weight, it was esteemed one of the greatest of rarities, while the *lupus*, though weighing many pounds, was thought to be far its inferior.—34. *Mullum.* Horace here alludes to a three-pound mullet, as a prize of rare occurrence.—*In singula quem minuas pulmenta necesse est.* "Which thou art compelled to cut into small bits." The allusion is to the small pieces into which the fish must be divided, in order that each of the guests may have a share. Ofellus, says Keightley, is wrong here in what he implies, namely, that you might as well have bought small ones, for the large, full-grown fish is generally the best.

35–47. 35. *Ducit.* In the sense of *trahit* or *capit*.—37. *His.* Alluding to mullets.—38. *Jejunus raro stomachus*, &c. In construction (if the line be genuine), *raro* must be joined with *jejunus*, and the allusion is to the stomach of the rich, which is here described as "rarely hungry." This, therefore, is the reason, according to Ofellus and the poet, why the stomach of the rich contemns common food, and gives the preference to the small mullet over the large pike. Bentley considers the line spurious, but the sense would be incomplete without it.—39. *Magnum.* Understand *mullum*.—40. *Ait Harpyiis gula digna rapacibus.* "Exclaims a gullet worthy of the ravenous Harpies," *i. e.*, exclaims some glutton, whose craving paunch renders him a fit companion for the ravenous Harpies.—41. *Coquite horum opsonia.* "Taint the dishes of these men."—*Quamquam putet aper*, &c. "Though the boar and the fresh-caught turbot are already nauseous, when surfeiting abundance provokes the sickened stomach; when, overloaded with dainties, it prefers rapes and sharp elecampane." *Putet* is here equivalent to *nauseam creat*, and the oxymoron is worth noting between it and *recens*.—*Rhombus.* Consult note on *Epode* ii., 50.—43. *Rapula.* The rape is a plant of the genus Brassica, called also cole-rape and cole-seed, and of which the navew, or French turnip, is a variety.—44. *Inulas.* The elecampane marks a genus of plants, of many species. The common elecampane has a perennial, thick, branching root, of a strong odor, and is used in medicine. It is sometimes called yellow star-wort. Horace applies to this herb the epithet *acidas*, not, as the scholiast pretends, because it was commonly preserved in vinegar, but from the sharp and pungent nature of the plant itself.—*Necdum omnis abacta*, &c. "Nor is every kind of homely fare yet driven away from the banquets of the rich." *Rex* is here used, as elsewhere in Horace, in the sense of *beatior, ditior*, &c.—46. *Nigris oleis.* Columella (xii., 48) recommends the dark-colored olives as the best for preserving.—*Haud ita pridem*, &c. "It is not so long ago that the table of Gallonius, the crier, was exclaimed against by all for having a sturgeon served upon it," *i. e.*, was exclaimed against by all for this piece of extravagance in one of such contracted means. This is the Gallonius whom Lucilius lashes in his satires, and whom, for his gluttony, he calls *gurges*. The phrase *haud ita pridem*, therefore, must be considered here as used with considerable latitude of meaning. Compare *Epist. ad Pis.*, 254; *Cicero, de Fin.*, ii., 8.—47. *Acipensere.* The sturgeon with us is far from being regarded as a delicacy. In the time of Pliny it would seem to have been viewed as a common fish, and the naturalist expresses his surprise at the fallen fortunes of this "*piscium apud antiquos nobilissimi.*" So, in the present instance, neither Horace nor Ofellus praises the sturgeon, but they only al-

tude to the change of tastes in the case of this fish and the turbot, the latter having completely superseded the former.

48–50. 48. *Quid? tum rhombos*, &c. The meaning is, that the turbot is now in as great repute as the sturgeon was in the time of Gallonius. Did the sea then furnish no turbots? Far from it; but no fool had as yet brought them into fashion.—50. *Donec vos auctor docuit prætorius*. "Until a man of prætorian rank first taught you to eat these birds." The allusion is to a certain Asinius Sempronius Rufus, who was the first that introduced young storks as an article of food, an addition to the luxuries of the table made in the reign of Augustus. Horace, in giving Sempronius the appellation of *prætorius*, indulges in a bitter sarcasm. This individual never was prætor; he had merely stood candidate for the office, and had been rejected by the people on account of the badness of his private character.

51–62. 51. *Edixerit*. Another hit at Sempronius. *Edicere* properly means to issue an edict as prætor.—53. *Sordidus a tenui victu*, &c. Ofellus thus far has been inveighing, through the poet, against the luxurious and the gluttonous, and recommending a plain and simple course of life. He now interposes a caution, and warns us that this plain mode of life, which he advocates, must by no means be confounded with a mean and sordid one.—54. *Nam frustra vitium vitaveris illud*, &c. "For to no purpose wilt thou have shunned that vice which has just been condemned, if thou perversely turn away to its opposite."—*Avidienus*. A fictitious name, most probably. We know nothing further of this personage than what Horace states. His filth and his impudence obtained for him the nickname of "Dog." He ate olives that were five years old, whereas they were usually accounted good for nothing after two years.—56. *Ductum*. "Derived."—57. *Est*. "Eats." From *edo*.—58. *Ac nisi mutatum*, &c. "And avoids pouring out his wine until it has become sour." *Parcit defundere* is elegantly used for *non defundit* or *nonvult defundere*.—*Et cujus odorem olei nequeas perferre*, &c. The order of construction is as follows: *Et (licebit ille albatus celebret repotia, natales, aliosve festos dierum) ipse instillat, bilibri cornu, caulibus*, oleum, *odorem cujus olei nequeas perferre, non parcus veteris aceti*.—59. *Licebit*. "Although." In the sense of *licet* or *quamvis*. The meaning is, no matter how solemn or festive the occasion.—60. *Repotia*. The *repotia* was an entertainment given by the husband on the day after the marriage, when presents were sent to the bride by her friends and relations, and she began to act as mistress of the family by performing sacred rites.—*Dierum festos*. A Græcism for *dies festos*.—61. *Albatus*. "Clothed in white." The general color of the Roman toga was white: this color, however, was peculiarly adopted by the guests, or those who bore a part, at formal banquets, or on occasions of ceremony.—*Ipse*. "With his own hands." In this showing his mean and sordid habits, since, afraid that his guests, or his slaves, should be too profuse of his oil, bad as it was, he pours it out himself. Nor is this all: he pours it out drop by drop (*instillat*). Moreover, the vessel containing it was of two pounds' weight, *i. e.*, about two pints, as if it were his whole store, and it was of horn, that it might last the longer. —62. *Veteris non parcus aceti*. This, at first view, seems not to agree with the close and sordid character of Avidienus, because old vinegar is

always the best. Hence some commentators have been disposed to make *veteris*, in the present passage, mean "stale" or "flat." On the other hand, Gesner thinks that the early reading, *non largus accti*, would answer better than the received one. There appears to be no necessity, however, for either the one or the other of these remarks. Old vinegar was not more costly than new, and, besides, it would serve better to correct the smell of his oil on his cabbage.

64–68. 64. *Utrum.* Alluding to the case of Gallonius on the one hand, and that of Avidienus on the other. Compare the scholiast: "*Utrum; Gallonium an Avidienum?*"—*Hac urget lupus*, &c. "On this side, as the saying is, presses the wolf, on that the dog." We have here a proverbial form of expression, used whenever one was between two dangers equally threatening. In the present instance the adage applies with remarkable felicity, *lupus* denoting the glutton, and *canis* Avidienus — 65. *Mundus erit, qui non offendat sordidus*, &c. "He will be regarded as one that observes the decencies and proprieties of life, who does not offend by sordid habits, and who gives no occasion for censure by running into either mode of life," *i. e.*, by either carrying a regard for the proprieties of life too far on the one hand, or indulging in sordidness or want of cleanliness (whether intentional or the result of careless habits) on the other. Observe that *cultus* is the genitive singular.—66. *Miser.* Literally, "is wretched" or "unhappy." Supply *sit*. One is disliked for his severity, the other contemned for his weakness. Of each of these opposite characters an example is given, the one carrying a regard for exactness and precision to such an extreme as to punish his slaves for the most trifling omission; and the other, a good-natured, easy, and indulgent master, who lets his slaves act just as they please, the consequence of which is, that these negligent domestics even serve greasy water (*unctam aquam*) to his guests to mix with their wine.—67. *Dum munia didit.* "While he assigns them their several employments," *i. e.*, apportions their duties and places in attendance at table.—*Sævus erit.* By threatening them with severe punishment in case of negligence or failure.—68. *Simplex Nævius.* "The easy, good-natured Nævius."—*Unctam aquam.* "Greasy water."

71–77. 71. *Valeas.* Equivalent to *Valebis.*—*Variæ res.* "A mixture of one's food." Equivalent, literally, to *varia ciborum genera.*—72. *Memor illius escæ*, &c. "When thou callest to mind that fare, which, simple in its nature, sat so well on thy stomach in former days."—74. *Miscueris.* For some remarks on the quantity of the final *ris* in the second future of the indicative and perfect subjunctive, consult *Anthon's Lat. Pros.*, p. 94, *note.*—75. *Dulcia.* "The sweet," *i. e.*, the natural juices of the food, or the chyle in the stomach. (*Keightley, ad loc.*)—76. *Lenta pituita.* "The viscid mucus." This is the *mucus* which covers the intestines. He calls it *lenta*, "viscid," or "tough," because in an unhealthy state. (*Keightley, ad loc.*) Observe that *pituita* is to be pronounced, in metrical reading, *pit-wita.*—77. *Cœna dubia.* "From a doubtful banquet." *Cœna dubia* denotes a feast, where there are so many dishes that a man knows not which to eat of; and, consequently, a splendid banquet where every luxury and delicacy present themselves (compare *Terence, Phorm.*, ii., 2, 28); whereas *cœna ambigua* merely signifies a banquet half meat and half

fish served up together.—*Quin corpus onustum*, &c. "Besides this, the body, overcharged with yesterday's excess, weighs down the soul also with it, and fixes to the earth this portion of the divine essence," or, more freely, "and immerses amid gross matter this particle of the divinity." Horace, to give a higher idea of the nobleness and dignity of the soul, borrows the language of the Pythagoreans, the Stoics, but particularly the Platonists, respecting the origin of the human soul. These and other schools of ancient philosophy believed the souls of men to be so many portions or emanations of the Deity.

80–93. 80. *Dicto citius*. Referring, not to *sopori*, but to *curata membra*. The allusion is now to a frugal repast, in opposition to "a doubtful" one, and to the ease and quickness with which such a meal as the former is dispatched, as well as to the peaceful slumbers which it brings, and the renewed bodily vigor which it bestows for the labors of the ensuing day. —81. *Præscripta ad munia*. "To his prescribed duties," *i. e.*, to the duties of his calling.—82. *Hic tamen ad melius*, &c. "And yet even this abstemious man may on certain occasions have recourse to better cheer." —84. *Tenuatum*. "Worn out with toil."—*Ubique*. "And when."—86. *Tibi quidnam accedet ad istam*, &c. "What will be added for thee to that soft indulgence, which, young and vigorous, thou art now anticipating, if either ill health or enfeebling age shall come upon thee?" *i. e.*, thou art now anticipating the only things that can support thee amid the pains of sickness or under the pressure of age. When age and sickness come, where will be their aid?—90. *Credo*. "I presume."—*Quod hospes tardius adveniens*, &c. "That a guest, arriving later than ordinary, might better partake of it, tainted as it was, than that the greedy master should devour it all himself, while sweet." *Integrum* has here the force of *recentem*, "fresh," "sweet."—92. *Hos utinam inter heroas*, &c. Ofellus is in earnest. The poet indulges in a joke.—93. *Tellus prima*. "The young earth." The good Ofellus, in his earnestness, confounds the "*antiqui*" and their "*rancidus aper*" with the happy beings who lived in the Golden Age, and the rich banquets that nature provided them.—*Tulisset*. In allusion to the belief that the primitive race of men were produced from the earth.

94–111. 94. *Das aliquid famæ*, &c. "Hast thou any regard for fame, which charms the human ear more sweetly than music?" By *fama* is here meant, in fact, good report, praise. The idea here intended to be conveyed is said to be borrowed from a remark of Antisthenes the philosopher. —96. *Una cum damno*. "Along with ruin to fortune."—97. *Iratum patruum*. The uncle on the father's side (*patruus*) was always regarded as a severe censor.—*Te tibi iniquum*. "Thee angry with thyself."—98. *Quum deerit egenti*, &c. "When an *as*, the price of a halter, shall be wanting to thee in thy poverty," *i. e.*, when plunged in abject poverty, thou shalt not have wherewithal to purchase a halter in order to put an end to thy misery.—99. *Jure, inquit, Trausius istis*, &c. These words are supposed to proceed from some rich and luxurious individual. "Trausius (says some rich individual) is deservedly reproached in such words as these: as for me, I possess great revenues, and riches sufficient for three kings," *i. e.*, go and read these wise lectures to Trausius, I am too rich to need them. Trausius was one who had wasted his patrimony in luxury

and debauchery.—101. *Ergo quod superat, non est,* &c. "Hast thou, then, no better way in which thou mayest employ thy superfluous resources?" *Superat* is here, as often elsewhere, equivalent to *superest.*—103. *Cur eget indignus quisquam.* "Why is any man, who deserves not so to be, suffering under the pressure of want?" With *indignus* supply, for a literal translation, *qui egeat.*—105. *Tanto emetiris acervo?* The terms are here extremely well selected. The wealth of the individual in question is a *heap,* and he does not count his riches, but *measures* them.—106. *Nimirum.* "No doubt." Ironical.—107. *Posthac.* Alluding to the possibility of his experiencing hereafter some reverse of fortune.—*Uterne.* "Which of the two."—*Casus dubios.* "Doubtful emergencies."—109. *Pluribus.* "To a thousand artificial wants."—*Superbum.* "Pampered."—111. *In pace, ut sapiens,* &c. A beautiful comparison. As the prudent man, in time of peace, improves and strengthens his resources against the sudden arrival of war and the attacks of an enemy, so the temperate man, in prosperity, enjoys with moderation the favors of fortune, in order that the change to adversity may neither be too sudden nor too great.

112–124. 112. *His.* "These precepts," *i. e.,* as uttered by Ofellus.—*Puer hunc ego parvus,* &c. "I took notice, when I was a little boy, that this Ofellus did not use his resources in any way more freely when unimpaired, than he does now that they are diminished."—114. *Videas metato in agello,* &c. "One may see the stout-hearted countryman, surrounded with his flocks and children, laboring for hire on his own farm, now measured out to another, and talking to this effect." Ofellus was involved in the same misfortune with Virgil, Tibullus, and Propertius. Their lands were distributed among the veteran soldiers who had served at Philippi against Brutus and Cassius; those of Ofellus were given to one Umbrenus, who hired their former possessor to cultivate them for him.—*Metato.* "Measured out," *i. e.,* transferred or assigned to another. In distributing the land to the veterans, they measured it, and allowed each so many acres.—116. *Non temere.* Equivalent to *non facile,* i. e., *raro,* "rarely."—*Luce profesta.* "On a work-day." The *dies profesti* were directly opposed to the *dies festi.*—117. *Pernæ.* The *perna* was the pig's ham, or rather hind leg salted and dried; for it contained the foot also, since Cato (*R. R.,* 162) directs the *ungulæ* to be cut off previous to salting. Horace says *pede,* as we would say *shank,* to indicate that it was only the worst part he ate on work-days. (*Keightley, ad loc.*)—119. *Operum vacuo per imbrem.* "Freed from labor by the badness of the weather."—120. *Bene erat.* "We had a pleasant time of it." We regaled ourselves.—121. *Pensilis uva.* "The dried grape." A species of raisin. The grapes here referred to were hung up within doors to dry.—122. *Duplice ficu.* The allusion is to "the split fig." The sweetest figs, according to Aristotle, were those that were split, dried, and then pressed together again (*δίχα ἐσχισμένα*). This process is still followed in some parts of Italy and Sicily.—123. *Post hoc ludus erat, culpa potare magistra.* "After this we amused ourselves with drinking, having the fine of a bumper as the ruler of the feast.' The phrase *culpa potare magistra* clearly alludes to the custom prevalent at the entertainments of former days, and not disused even in our own times, by which the individual who might chance to offend against any of the rules of the feast was fined in one cup, or in many, according to the extent of his offence. The nature of his *fault,* therefore,

would be the *standard* by which his amercement was to be estimated. Compare *Orelli, ad loc.*—124. *Ac venerata Ceres, ita culmo,* &c. "And Ceres was worshipped that the corn might thereupon rise in a lofty stem." *Venerata* is here taken passively, and the allusion is to a libation poured out in honor of the goddess.—*Ita.* Equivalent to "thereupon."—*Surgeret.* Understand *ut.*

128–134. 128. *Nituistis.* "Have you fared." Equivalent, by a pleasing figure, to *nutriti estis.* Compare the remark of Döring: "*nam bene nutriti, præcipue rustici,* nitent *vultu et corpore.*"—*Ut.* "Since."—*Novus incola.* Alluding to Umbrenus.—129. *Nam propriæ telluris,* &c. "For nature has made neither him, nor me, nor any one else, owner of a piece of land as a lasting possession."—131. *Neguities, aut vafri inscitia juris.* "An evil course of life, or a want of acquaintance with the subtleties of the law."—132. *Vivacior heres.* "His longer-lived heir."—134. *Erit nulli proprius.* "It will be a lasting possession to no one."

SATIRE III. Horace here converses with Damasippus, a broken mer chant, who had lately taken to Stoicism. Damasippus breaks in upon the poet at his Sabine villa, whither the latter had retired at the time of the Saturnalia, and forces on him a long lecture. In this fictitious dialogue, the pretended philosopher adduces the authority of a brother charlatan to prove that all mankind are mad, with the exception of the stoical sage. They deal out folly to every one in large portions, and assign Horace himself his full share. The various classes of men, the ambitious, luxurious, avaricious, and amorous, are distributed by them, as it were, into so many groups, or pictures, of exquisite taste and beauty, in which are delineated, with admirable skill, all the ruling passions that tyrannize over the heart of man. Some of their precepts are excellent, and expressed in lively and natural terms; but occasional bursts of extravagance show that it was the object of the poet to turn their theories into jest, and to expose their interpretation of the principles established by the founders of their sect. (*Dunlop's Roman Literature,* vol. iii., p. 256.)

1–7. 1. *Scribis.* The allusion is to the composing of verses. Damasippus, says Keightley, begins by upbraiding the poet with his indolence, a thing which the Stoics, in contrast to the Epicureans, strongly condemned.—2. *Membranam.* "Parchment," *i. e.*, in order to copy upon it what had been written upon his waxen tablets.—*Scriptorum quæque retexens.* "Retouching each of thy former productions." *Retexo* is properly applied to the operation of unweaving; it is here metaphorically used for correcting and retouching a work.—3. *Benignus.* "Prone to indulge in."—4. *Dignum sermone.* "Worthy of mention."—*Quid fiet?* "What is to be done?" *i. e.*, what dost thou intend doing? wilt thou write, then, or not?—*Ab ipsis Saturnalibus huc fugisti.* The train of ideas is as follows: One would imagine, indeed, from thy conduct, that the former of these plans had been adopted, and that thou wast actually going to write, for "thou hast fled hither," to the retirement of thy villa, "from the very feast of Saturn itself." *Huc* refers to the poet's Sabine villa, whither he had retired from the noise and confusion attending the celebration of the *Saturnalia* in the streets of the capital.—5. *Sobrius.* "In sober mood,"

i. e., amid the sober tranquillity and the retirement of thy villa.—*Incipe.* After uttering this, Damasippus is supposed to pause a while, waiting for the poet to begin the task of composition. At length, tired with waiting to no purpose, he exclaims *Nil est.* "Nothing is forthcoming."—7. *Calami.* "The pens." When writing on paper or parchment, the Romans made use of a reed sharpened and split in the point, like our pens, which they dipped in ink (*atramentum*).—*Immeritusque laborat iratis natus paries*, &c. "And the unoffending wall suffers, born under the malediction of gods and of poets." A humorous allusion. The walls of a poet's chamber, observes Francis, seem built with the curse of the gods upon them, since the gods have subjected them to the capricious passions of the rhyming tribe, who curse and strike them in their poetical fits as if they were the cause of their sterility.

9–16. 9. *Atqui vultus erat*, &c. "And yet thou hadst the air of one that threatened many fine things, if once thy little villa should receive thee, disengaged from other pursuits, beneath its comfortable roof."—*Minantis.* Compare the scholiast: *pollicentis, promittentis.* The allusion is to the promised results of the poet's labors.—10. *Vacuum.* Supply the ellipsis as follows: *te vacuum a negotiis.*—*Tepido.* Alluding to the comfortable accommodations at the poet's Sabine villa.—11. *Quorsum pertinuit stipare*, &c. "What good purpose has it answered to pack Plato on Menander, Eupolis on Archilochus." The allusion is to the works of these writers, which the poet is supposed to have packed up and brought with him into the country. Plato is selected by the poet for the precepts and maxims of philosophy with which he abounds, Archilochus for his iambic humor and bitterness, and the writers of the Old and New Comedy are represented by Eupolis and Menander. (*Orelli, ad loc.*)—13. *Invidiam placare paras, virtute relicta?* "Art thou attempting to allay the odium excited against thee by abandoning the path of virtue?" *i. e.*, art thou endeavoring to allay the odium excited by thy satirical writings by abandoning altogether that branch of composition? The writing of satires is here dignified with the appellation of "*virtus*," its object being to lash the vices and the failings of men.—15. *Quidquid.* Understand *laudis.*—*Vita meliore.* "In the better period of thy life," in those better days when spiritless and indolent feelings had not as yet come upon thee, and when thou wast wont to lash with severity the failings of men.—16. *Ponendum.* "Must be given up." For *deponendum.*

17–25. 17. *Donent tonsore.* Horace pretends not to be aware that Damasippus is a philosopher, and therefore nourishes a length of beard, but charitably wishes him a barber, who may remove from his chin its unseemly covering, to the uncouth appearance of which the want of personal cleanliness had, no doubt, largely contributed.—18. *Postquam omnis res mea Janum*, &c. "After all my fortunes were shipwrecked at the middle Janus."—*Janum ad medium.* By this is meant what we would term, in modern parlance, "the exchange." On the northern side of the Forum there were three arches or arcades dedicated to this god, standing at some distance apart, and forming by their line of direction a kind of street, as it were (for, strictly speaking, there were no streets in the Forum). The central one of these arches was the usual rendezvous of brokers and money-lenders, and was termed *medius Janus*, while the

other two were denominated, from their respective positions, *summus Janus*, and *infimus*, or *imus Janus*. Damasippus speaks of himself as having become bankrupt at the middle one of these.—19. *Aliena negotia curo, excussus propriis*. "I attend to the concerns of other people, being thrown completely out of my own," *i. e.*, having none of my own to occupy me.—20. *Olim nam quærere amabam*, &c. With *quærere* supply *æs*. The ποδανιπτήρ, or foot-bath, is meant. The allusion, however, is, in fact, to vessels of bronze generally, and Damasippus, describing the line of employment which he had pursued up to his bankruptcy, makes himself out to have been what we would term a virtuoso and a dealer in antiques, for which there appears to have been a great rage at the time at Rome. —21. *Quo vafer ille pedes*, &c. Sisyphus was the most crafty chieftain of the heroic age. A bronze vessel as old as his time would meet with many sad unbelievers among the common herd of men.—22. *Infabre*. "With inferior skill."—*Durius*. "In too rough a mould." This term is directly opposed to *mollius*.—23. *Callidus huic signo*, &c. "Being a connoisseur in such things, I estimated this statue at a hundred thousand sesterces." With *millia centum* supply *sestertiùm* or *nummùm*. As regards the use of the verb *pono* in this passage, compare the analogous expression *ponere pretium*, to estimate, or set a value upon.—25. *Cum lucro*. "At a bargain."—*Unde frequentia Mercuriale*, &c. "Whence the crowds attending auction in the public streets gave me the surname of Mercury's favorite."—*Frequentia compita*. Literally, "the crowded streets." The allusion, however, is to the crowds attending sales at auction in the public streets. Damasippus, a professed connoisseur, made it a point to attend every sale of this kind, however low, in the hope of picking up bargains.

27–36. 27. *Morbi purgatum illius*. The genitive is here used by a Græcism, καθαρθέντα τῆς νόσου. Horace alludes to the antiquarian mania under which Damasippus had labored.—*Atqui*. "Why."—28. *Ut solet, in cor trajecto*, &c. "As is wont to happen when the pain of the afflicted side or head passes into the stomach." *Cor* is often used by the Latin writers, in imitation of the Greek καρδία, to signify the stomach. Damasippus wishes to convey the idea that his antiquarian fit was converted into a philosophical one, just as pleurisy sometimes changes into a cardiac affection.—31. *Huic*. The poet means himself. Provided *you* do not do so, and fall on *me*, says Horace, jokingly, do as you please. (*Keightley ad loc.*)—32. *Ne te frustrere*. "Don't deceive thyself."—*Stultique prope omnes*, i. e., *et prope omnes, utpote stulti*. The wise man of the Stoics is alone excepted. Consult note on *Satire* i., 3, 77.—33. *Si quid Stertinius veri crepat*. "If Stertinius utters any truth." The use of the indicative in this passage is intended to express the full reliance which Damasippus has in the infallibility of Stertinius. This Stertinius was a Stoic of the day, who left behind him, according to the scholiast, two hundred and twenty volumes on the philosophy of his sect, written in the Latin tongue! —*Crepat*. The peculiar force of this verb, in the present instance, is lost in a translation. It refers to the authoritative tone assumed by Stertinius in uttering his oracles of wisdom —35. *Sapientem pascere barbam*. "To nurse a philosophic beard," *i. e.*, a long and flowing one, the badge of wisdom.—36. *Fabricio ponte*. This bridge connected the island in the Tiber with the left bank of that river. It was erected by L. Fabricius, superintendent of Ways, in the consulship of Q. Lepidus and M. Lollius, as an

inscription still remaining on one of the arches testifies. The modern name is *Ponte di quattro Capi*, "the bridge of the four heads," from a four-faced statue of Janus erected near it.—*Non tristem.* "With my mind at ease." No longer plunged in melancholy.

37–45. 37. *Operto capite.* Among the ancients, all who had devoted themselves to death in any way, or on any account, previously covered the head. Damasippus intended to destroy himself, on the occasion alluded to, in consequence of the ruin of his private affairs.—38. *Dexter stetit.* "He stood, on a sudden, by my side, like a guardian genius."—*Cave.* The final vowel of this word is short, the form here employed being deduced from the old *cavo, -ĕre*, the primitive and stem-conjugation of *caveo, -ēre.* Consult *Anthon's Lat. Pros.*, p. 70, *note* 2.—39. *Pudor malus.* "A false shame."—43. *Mala stultitia.* "Vicious folly."—44. *Chrysippi porticus et grex.* "The portico, and the school of Chrysippus." The ignorant Stoic here confounds the disciple with the master, and, instead of referring to Zeno, the actual founder of the Stoic sect, names Chrysippus as such.—45. *Autumat.* "Deem."—*Hæc formula.* "This definition," *i. e.*, of madness.—*Tenet.* In the sense of *complectitur.*

48–60. 48. *Velut silvis, ubi passim*, &c. The train of ideas is as follows: As is accustomed to happen in woods, where those who wander about generally all go wrong; this one mistakes his way to the left, that one to the right; each errs, but in a different way from the other: in this same manner (*hoc modo*) believe thyself to be insane; while he who laughs at thee is in no respect whatever a wiser man than thou art, and will be himself laughed at by others as not in possession of his senses.—53. *Caudam trahat.* A metaphor, taken, as the scholiast informs us, from a custom among children, who tied a tail behind a person whom they had a mind to laugh at.—56. *Huic varum.* "The opposite to this." *Varum* is here equivalent to *diversum*, and is a much better reading than the ordinary *varium.* Compare *Satire* i., 3, 47.—57. *Clamet amica mater.* "Though an affectionate mother cry out."—58. *Honesta soror.* "A dutiful sister."—59. *Serva.* "Take care."—60. *Non magis audierit quam Fufius ebrius olim*, &c. The idea of a person madly making his way amid such dangers as those mentioned in the text, deaf to all the exclamations and warnings of his friends, naturally reminds Stertinius of the laughable anecdote relative to the actor Fufius. The *Iliona* was a celebrated play of the Roman poet Pacuvius, resembling somewhat in plot the Hecuba of Euripides. In this piece Priam was represented as having sent his son Polydorus, when quite young, to his daughter Iliona, who was married to Polymestor, king of Thrace, to be taken care of by her. Iliona made him pass for her own son, and her son Deiphilus for her brother, so that when Polymestor, at the instigation of the Greeks, killed, as he thought, Polydorus, it was his own son that he slew. The ghost of Deiphilus then appeared to his mother in her sleep, and began to address her in the words *Mater, te appello*, proceeding to relate what had happened to him, and entreating the rites of burial. The drunken Fufius, who should have awakened and sprang from his couch at the very first words *Mater, te appello*, slept away in good earnest, while Catienus, the performer who acted the part of the shade, and the entire audience after him (*Catienis mille ducentis*), kept calling out the words to no purpose, the intoxicated actor being too soundly asleep to hear them.

61–62. 61. *Quum Ilionam edormit.* "When he sleeps through the part of Iliona." Madvig (*Opusc. Academ.*, ii., p. 225) is correct in regarding *edormit* here as the simple present, and differs therefore from Zumpt, who makes it a contracted perfect. Compare *donat* in *Satire* i., 2, 56. Orelli and Wüstemann agree with Madvig. (*Orelli, Præf. ad T.*, ii., p. vi.)—*Catienis mille ducentis.* The audience joined in the cry of Catienus to the sleeping performer, and hence they are pleasantly styled so many Catienuses.—62. *Huic ego vulgus*, &c. The construction is as follows: *Ego docebo cunctum vulgus insanire errorem similem huic* errori. "I will now show that the common herd of mankind are all similarly insane," *i. e.*, resemble either one or the other of the two instances which I have cited. The term *vulgus* is here purposely employed, as keeping up the distinction between the wise man of the Stoics and the less favored portion of his fellow-creatures.

64–72. 64. *Insanit veteres statuas*, &c. Stertinius now proceeds to prove his assertion that the common herd of mankind are all mad. The train of ideas is as follows: Damasippus is mad in buying up old statues; the creditor of Damasippus, who lends him the money wherewith to make these purchases, is also mad, for he knows very well it will never be repaid; usurers are mad in putting out money at interest with worthless and unprincipled men, for, however careful they may be in taking written obligations for repayment, these Proteus-like rogues will slip through their fingers. Finally, he is mad who lends money at such an exorbitant rate of interest that it can never be paid by the debtor.—65. *Esto. Accipe, quod numquam*, &c. An indirect mode is adopted to prove the insanity of Damasippus's creditor. The poet, for argument sake, concedes at first that he is sane (*Esto.* "Suppose for a moment that he is so"), only to prove him eventually altogether out of his senses. If I tell thee, observes Stertinius, to take what I know thou wilt never be able to repay, will it be madness in thee to accept of it? Will it not rather be the height of madness for thee to refuse such an offer? It is I, then, that am mad in acting this part to thee.—68. *Præsens Mercurius.* "Propitious Mercury."—69. *Scribe decem a Nerio: non est satis*, &c. Stertinius is now supposed to address some sordid usurer, whom he advises to take care and not be over-reached in lending out his money. "Write ten obligations for the repayment of the money, after the form devised by Nerius: 'tis not enough: Add the hundred covenants of the knotty Cicuta," *i. e.*, make the individual, who borrows of thee, sign his name, not to one merely, but to ten obligations for repayment, and let these be drawn up after the form which Nerius, craftiest of bankers, has devised, and which he compels his own debtors to sign. Still, this form, cautious and guarded as it is, will not prove strong enough. Add to it the hundred covenants of the banker Cicuta, with which, as if they were so many knots, he ties down his debtors to their agreements. With *decem* supply *tabulas*. The form of the obligation or bond is given in the Digests (xii., 1, 40) as follows: "*L. Titius scripsi me accepisse a P. Mævio*," &c. This form would be followed by Nerius, *a Nerio* being, besides the other changes, substituted for *a P. Mævio*, and hence the words *a Nerio* in the text are, in fact, a quotation from the bond, and serve to indicate it as such. The meaning of the whole passage is, that the money-lender, with all his precautions, gives away his money as effectually as the extravagant Damasippus.—

72. *Malis ridentem alienis.* "Laughing with the cheeks of another." Commentators differ in their explanation of this phrase. According to some, it means "laughing immoderately;" others take it to denote "laughing at the expense of another," while a third class render it "forcing a laugh." The first of these explanations is the best, the individual being sure that his adversary will lose his cause. The expression is borrowed from the Odyssey (xx., 347), *γναθμοῖσι γελοίων ἀλλοτρίοισιν.* There, however, the presence of *πρὸς βίαν* shows that a forced laugh is meant. Compare *Orelli, ad loc.*

75–88. 75. *Putidius multo cerebrum est,* &c. "Believe me, the brain of Perillius is by far the more addle of the two, who lends thee money which thou canst never repay," *i. e.*, lends it at such an exorbitant rate of interest as to preclude the possibility of its being ever repaid. Perillius appears to have been a noted usurer.—76. *Dictantis.* This term here refers literally to the creditor's dictating the form of the written obligation for repayment. This the borrower writes and signs. If the money is repaid, another writing is signed by both the borrower and lender. Hence *scribere,* "to borrow," and *rescribere,* "to repay."—77. *Audire atque togam jubeo componere,* &c. Thus far, the examples of insanity, which Stertinius has adduced, have grown naturally out of the particular case of Damasippus. He now enters on a wider field of observation. The expression *togam componere* refers to an attentive hearer.—80. *Calet.* In the sense of *æstuat.*—82. *Ellebori.* The black hellebore, or *Veratrum,* was prescribed by the ancients in cases of madness or melancholy. It is not so employed at present.—83. *Anticyram omnem.* "The whole produce of Anticyra." There were two Anticyras in the ancient world, one in Thessaly and the other in Phocis. The first of these places was situate at the mouth of the River Sperchius. It was said to produce the genuine hellebore. The second lay on a bend of the Sinus Corinthiacus, east of the Sinus Crissæus. It was also celebrated for its producing hellebore.—84. *Hæredes Staberi summam,* &c. "The heirs of Staberius engraved the sum he left them on his tomb." With *summam* the genitive *hæreditatis* may be supplied.—85. *Gladiatorum dare centum,* &c. "They were bound by the will to exhibit a hundred pair of gladiators to the people." The term *damnati* contains an allusion to the form of the will, in which the testator required any thing of his heirs, *Hæres meus damnas esto,* or *Hæredes mei damnas sunto.*—86. *Arri.* Arrius appears to have been a noted *gourmand* of the day, and an entertainment such as he should direct would be, of course, no unexpensive one.—87. *Frumenti quantum metit Africa.* Africa Propria, corresponding to the modern kingdom of *Tunis,* with part of *Tripoli,* was famed for its fertility.—*Sive ego prave seu recte hoc volui, ne sis patruus mihi.* The words employed by Staberius in his will.—88. *Ne sis patruus mihi.* "Be not severe against me," *i. e.*, blame me not. Consult note on *Satire* ii., 2, 97.

89–103. 89. *Prudentem.* Ironical.—*Hoc vidisse.* "Foresaw this," *i. e.*, that they would refuse to engrave the amount of the inheritance on his tomb, unless they were forced to do it by severe penalties.—91. *Quoad.* To be pronounced, in metrical reading, as a word of one syllable.—94. *Videretur.* For the common form *visus esset.*—98. *Hoc.* Alluding to his accumulated riches: and in this we see the reason for the injunction which

Staberius laid upon his heirs. As he himself thought every thing of wealth, he conceived that posterity would adopt the same standard of excellence, and entertain the higher opinion of him, the greater they saw the sum to be which he had amassed during his life, and left by testament to his heirs.—99. *Quid simile isti Græcus Aristippus.* "What did the Grecian Aristippus do like this man," *i. e.*, how unlike to this was the conduct of the Grecian Aristippus. The philosopher here named was founder of the Cyrenaic sect, which derived its name from his native city, Cyrene in Africa. Pleasure, according to him, is the ultimate object of human pursuit, and it is only in subserviency to this that fame, friendship, and even virtue are to be desired. Since pleasure then, argued our philosopher, is to be derived, not from the past or the future, but the present, a wise man will take care to enjoy the present hour, and will be indifferent to life or death. His doctrine was, of course, much decried by the Stoics, and Stertinius, who was himself a Stoic, has given an ill-natured turn to this story.—103. *Nil agit exemplum litem quod lite resolvit.* "An instance, which solves one difficulty by raising another, concludes, thou wilt say, nothing." Stertinius here anticipates an objection that might be urged against his mode of reasoning, and in so doing indulges his feelings of opposition to the doctrines of Aristippus. The excessive regard for wealth which characterized Staberius can not be censured by adducing the opposite example of Aristippus, for this last, according to him, is equally indicative of an insane and distempered mind.

104–128. 104. *Si quis emat citharas*, &c. Stertinius allows the force of the objection, that it is impossible to decide who is the greater fool, Staberius or Aristippus; but he now gives other instances to determine the question against the former. Money to a miser is like an instrument of music in the hands of a man who knows not how to play on it. They both owe their harmony to the art of using them.—105. *Nec studio citharæ, nec Musæ deditus ulli.* "Neither from any love for the lyre, nor because attached to any Muse," *i. e.*, to any branch of the liberal arts.—106. *Formas.* "Lasts."—108. *Undique.* "On all sides," *i. e.*, by all.—*Qui.* "How."—110. *Compositis.* "What he has accumulated."—113. *Dominus.* "Though the owner of the same."—114. *Foliis amaris.* "Bitter herbs," *i. e.*, succory, endive, &c.—115. *Chii veterisque Falerni.* The Chian was the most valued of the Greek wines, the Falernian of the Italian ones.—116. *Nihil est.* "Nay." Literally, "'tis nothing." Compare Orelli, "*Quid dico? non satis est.*"—117. *Age.* "Still further." Equivalent to *audi porro.*—*Undeoctoginta annos natus.* "When seventy-nine years old."—120. *Nimirum.* "No doubt." Ironical.—121. *Morbo jactatur eodem.* "Labor under the same malady." Literally, "are tossed to and fro by the same disease."—123. *Dis inimice.* "Object of hatred to the gods themselves."—*Ne tibi desit?* Supply *an.* "Or is it lest want may overtake thee?"—124. *Quantulum enim summæ*, &c. The train of ideas, when the ellipsis is supplied, is as follows: Be of good cheer, old man! want shall not come nigh thee! "for, how little will each day take from thy accumulated hoard, if," &c.—125. *Ungere si caules oleo meliore.* Compare verse 59 of the preceding satire.—127. *Si quidvis satis est.* "If any thing suffices," *i. e.*, if our wants are so few as thou maintainest them to be. Covetous men have always some excuse at hand to palliate and disguise their avarice, that they deny themselves nothing necessary; that nature is satisfied

with a little, &c. Stertinius here retorts very severely upon them. If nature's wants are so few, why dost thou commit so many crimes to heap up riches, which thou canst be as well without.—128. *Tun sanus.* We have here a new character introduced, and a new species of madness passes in review.—*Cædere.* "To pelt."

131–141. 131. *Quum laqueo uxorem interimis*, &c. The scene again changes, and the Stoic now addresses one who had strangled his wife to get into possession of a rich portion, and another who had poisoned his mother in order to attain the sooner to a rich estate. Thus avarice is regularly conducted through all its degrees, until it ends in murder and parricide.—132. *Quid enim?* "And why not?" Stertinius, at first, ironically concedes that the individual in question is not insane, because, forsooth, he neither killed his mother at Argos, nor with the sword, as Orestes did, just as if the place or instrument had any thing to do with the criminality of the act. After this, however, he changes to a serious tone, and proceeds to show that Orestes, in fact, was the less guilty of the two. The latter slew his mother, because, contrary to the common belief, the Furies maddened and impelled him to the deed; but the moment his mother fell beneath his hand, insanity departed, and reason returned; whereas the person whom the Stoic addresses, after having committed crimes to which nothing but his own inordinate desire of riches prompted him, is still as insane as ever in adding to his store.—137. *Quin ex quo habitus male tutæ*, &c. "Moreover, from the time that Orestes was commonly regarded as of unsound mind." The expression *male tutæ* is here equivalent to *male sanæ*.—139. *Pyladen.* Pylades, the well-known and intimate friend of Orestes.—141. *Splendida bilis.* "High-toned choler." The Stoic will have that Orestes was not insane after he had slain Clytemnestra, but only in a state of high-wrought excitement. This statement, so directly in opposition to the common account, but necessary here for the argument, may either be a discovery of the Stoic's himself, or else Horace may have followed a different tradition from that which Euripides adopted.

142–155. 142. *Pauper Opimius*, &c. Another instance of the insanity of avarice. "Opimius, poor amid silver and gold hoarded up within."—143. *Veientanum.* Understand *vinum.* The Veientan wine, his holiday beverage, is described by Porphyrion as being of the worst kind. Persius (v. 147) calls it *rubellum* from its color, and makes it the drink of the common sailors.—144. *Campana trulla.* "From an earthen *trulla*." The epithet *Campana* is here used to indicate the earthen-ware of Campania. The *trulla* was a species of ladle or cup used for drawing wine, and from which the liquor was also poured into the drinking-cups. The meaning of the text therefore is, not that Opimius drank his wine immediately from the *trulla*, but after it had been poured from such a vessel (made of earthen-ware, and not of better materials, such as silver, gold, &c.) into the *poculum* or cup.—147. *Multum celer atque fidelis.* "A man of great promptness and fidelity."—152. *Men vivo?* "What! while I am yet alive?"—*Ut vivas igitur, vigila: hoc age.* The reply of the physician. Connect the train of ideas as follows: In the state in which thou at present art, thou canst hardly be said to be alive; that thou mayest live, therefore, in reality, arouse thyself, do this which I bid.—154. *Ruenti.* In the sense of *deficienti.* The term is here employed on account of its direct

opposition to *fultura*.—155. *Hoc ptisanarium oryzæ*. "This ptisane of rice," *i. e.*, rice gruel. *Ptisanum* was barley or rice unhusked and sodden in water.

160–166. 160. *Cur, Stoice*. Stertinius here puts the question to himself, and immediately subjoins the answer, following, as Keightley remarks, the usual dramatic mode of the Stoics.—161. *Non est cardiacus*. "Has nothing the matter with his stomach." The *cardiacus morbus* is a disorder attended with weakness and pain of the stomach, debility of body, great sweatings, &c.—*Craterum*. Craterus was a physician, of whom Cicero speaks in a flattering manner in his correspondence with Atticus (*Ep. ad Att.*, 12, 13, and 14).—162. *Negabit*. Scil. Craterus.—163. *Quod latus aut renes*, &c. This verse occurs again in *Epist.* i., 6, 28.—*Tentantur*. "Are attacked." The MSS. are divided, many of them reading *tententur*, which would be the proper term if we suppose him to be repeating the words of the doctor. (*Keightley, ad loc.*)—164. *Æquis*. In the sense of *Propitiis*.—165. *Porcum*. As all the good and bad accidents that happened in families were generally attributed to the household deities, Stertinius advises the man who by the favor of these gods is neither perjured nor a miser, gratefully to sacrifice a hog to them, which was their usual oblation.—166. *Naviget Anticyram*. Compare note on verse 83. The expression *naviget Anticyram* (or *Anticyras*) is one of a proverbial character, and equivalent to "*insanus est*."—*Barathro*. "On the greedy and all-devouring gulf of the populace." The populace, constantly demanding new gratifications from the candidates for their favor, and never satiated, are here forcibly compared to a deep pit or gulf, into which many things may be thrown, and yet no perceptible diminution in depth present itself.

169–171. 169. *Dives antiquo censu*. "Rich according to the estimate of former times," *i. e.*, who in the earlier and simpler periods of the Roman state, when riches were less abundant, would have been regarded as a wealthy man.—*Divisse*. Contracted from *divisisse*.—171. *Talos nucesque*. "Thy *tali* and nuts," *i. e.*, thy playthings. The *tali* here meant were a kind of bones, with which children used to play, by throwing them up and catching them on the back or the palm of the hand. Consult *Dict. Antiq., s. v. Tali*.—*Nuces*. Walnuts are supposed to be meant, with which probably they played at what was called *Par impar*, "Even or odd." Compare verse 248.

172–186. 172. *Sinu laxo*. "In the bosom of thy gown left carelessly open." Aulus carried about his playthings in the bosom or *sinus* of his *prætexta*, which he allowed to hang in a loose and careless manner about him. The anxious father saw in this, and in what immediately follows (*donare et ludere*), the seeds, as he feared, of prodigality in after-life. *Donare et ludere*. "Give them away to others, and lose them at play."—173. *Tristem*. "With an anxious brow."—174. *Vesania discors*. "Different kinds of madness," *i. e.*, the father feared lest Aulus should become a prodigal, and Tiberius a miser.—175. *Nomentanum*. Consult note on *Sat.* i., 1, 101.—*Cicutam*. Compare note on verse 69.—178. *Coercet*. "Assigns as a limit," *i. e.*, deems sufficient. What is sufficient to answer all the demands of nature.—180 *Ædilis, fueritve vestrum prætor*. The of-

fices of ædile and prætor being the principal avenues to higher preferment, and those who were defeated in suing for them finding it difficult, in consequence, to attain any office of magistracy for the time to come, it was a necessary result that canvassing for the respective dignities of ædile and prætor should open a door to largesses and heavy expenditure, for the purpose of conciliating the good-will of the voters.—181. *Intestabilis et sacer.* "Infamous and accursed." The epithet *intestabilis*, which both here and in general is equivalent simply to *infamis*, denotes, in its proper and special sense, an individual who is neither allowed to give evidence in a court of justice, to make a will, be a witness to one, nor receive any thing by testamentary bequest.—182. *In cicere atque faba*, &c. Alluding to largesses bestowed on the populace. Horace here puts for largesses in general those of a particular kind, though of an earlier date. —183. *Latus.* "Puffed up with importance."—*Et aëneus ut stes.* "And that thou mayest stand in bronze," *i. e.*, mayest have a bronze statue raised to thy honor, and as a memorial of thy liberality.—184. *Nudus agris, nudus nummis*, &c. Alluding to the ruinous effects of largesses on the private resources of the individual who bestows them.—185. *Scilicet.* Ironical.—*Agrippa.* M. Vipsanius Agrippa, the illustrious Roman, having been elected ædile A.U.C. 721, displayed so much magnificence in the celebration of the Circensian games, and in the other spectacles which he exhibited, and also evinced such munificent liberality in the public buildings with which he caused the city to be adorned, as to be every where greeted with the loudest acclamations by the populace.—186. *As tuta vulpes.* Supply *veluti*, or some equivalent particle. "Like a cunning fox having imitated a noble lion."

187–191. 187. *Ne quis humasse velit*, &c. Stertinius now brings forward a new instance of insanity, that of no less a personage than the royal Agamemnon himself, in offering up his own daughter as a victim to Diana. The transition at first view appears abrupt, but when we call to mind that this new example is aimed directly at the criminal excesses to which ambition and a love of glory lead, the connection between it and the concluding part of the previous narrative becomes immediately apparent. A man of lower rank is here introduced, who inquires of Agamemnon why the corpse of Ajax is denied the rites of burial. The monarch answers that there is a just cause of anger in his breast against the son of Telamon, because the latter, while under the influence of phrensy, slew a flock of sheep, calling out at the same time that he was consigning to death Ulysses, Menelaus, and Agamemnon. The interrogator then proceeds to show, in reply to this defence on the part of the Grecian king, that the latter was far more insane himself when he gave up his daughter Iphigenia to the knife of the sacrificer.—188. *Rex sum.* "I am a king," *i. e.*, I do this of my own royal pleasure, and no one has a right to inquire into the motives of my conduct.—*Et æquam rem imperito.* The humility of his opponent, in seeming to allow his royal manner of deciding the question, now extorts a second and more condescending reply from the monarch.—189. *Inulto.* "With impunity."—191. *Di tibi dent*, &c. Compare *Homer, Il.*, i., 18.

192–207. 192. *Consulere.* "To ask questions." Both *consulo* and *respondeo*, as used in the present passage, are terms borrowed from the

practice of the Roman bar.—145. *Gaudeat ut populus Priami*, &c. Compare *Homer, Il.*, i., 255: ἦ κεν γηθῆσαι Πρίαμος, Πριάμοιό τε παῖδες.—197. *Mille ovium insanus*, &c. In this and the following line we have the reply of Agamemnon, but almost the very first word he utters (*insanus*) excuses, in fact, Ajax, and condemns himself. A man, as Sanadon remarks, who revenges himself upon the corpse of an insane person, must be more insane than the individual was who injured him.—199. *Natam.* Iphigenia.—*Aulide.* Aulis, on the coast of Bœotia, and almost opposite Chalcis in Eubœa, is celebrated in history as the rendezvous of the Grecian fleet, when about to sail for Troy.—200. *Improbe.* "Wicked man."—201. *Rectum animi.* "Thy right mind."—*Quorsum?* "What art thou aiming at?" Supply *tendis*. The common text has *quorsum insanus?* "Why is the hero styled by thee insane?"—203. *Uxore et gnato.* Tecmessa and Eurysaces.—*Mala multa precatus Atridis.* "Though he uttered many imprecations against the Atridæ."—204. *Ipsum Ulixen.* "Ulysses himself,' who was the cause of his madness.—205. *Verum ego, ut hærentes*, &c. Agamemnon speaks, and refers to the well-known story respecting the sacrifice of his daughter.—*Adverso litore.* "On an adverse shore."—206. *Prudens.* "Being fully aware of what I was doing." Opposed to *insanus* or *furiosus.*—*Divos.* The common account assigns the adverse winds, which detained the Grecian fleet, to the instrumentality of Diana alone; here, however, the allusion is not only to Diana, but to the other deities, who are supposed to have been requested by Diana, and to have aided her in the accomplishment of her wishes.—207. *Nempe.* "Yes." Ironically.

208–222. 208. *Qui species alias*, &c. "He who shall form in mind ideas other than true ones, and confounded together in the tumult of crime, will be regarded as a man of disordered intellect." By *sceleris tumultu* is meant, in fact, that disordered state of mind which leads to crime. The general meaning of the passage is, that whoever holds wrong and confused opinions is mad.—*Veris.* The ablative of comparison after *alias.* Most of the MSS. and editions have *veri.* The present reading, however, is followed by Orelli, Dillenburger, and some of the best continental editors.—210. *Stultitiane an ira.* Compare the remark of the scholiast. "Stultitiane *ut tu*; an ira, *ut Ajax.*"—212. *Ob titulos inanes.* Alluding to the ambitious feelings of Agamemnon, and to his desire of distinction both with the present age and with posterity.—213. *Quum tumidum est.* "When it is swollen with ambition."—214. *Si quis lectica*, &c. The plebeian gives his royal antagonist no quarter. He has already shown that his folly was criminal, he now proves that it was ridiculous.—215. *Aurum.* "Golden ornaments."—217. *Interdicto huic omne*, &c. "Let the prætor, by a decree, deprive this madman of all control over his property, and the care of it devolve on his relations of sound mind." He uses *adimat* and *abeat* in the subjunctive, says Keightley, as if he were issuing the decree himself. It may be observed that we have here an amusing instance of the licence taken by the poet with the "*mos Romanus*," or Roman custom of applying to other nations, and to other times, expressions and epithets which suit only the Roman state.—221. *Qui sceleratus, et furiosus erit.* "He who is wicked will also be mad," *i. e.*, every wicked man is at the same time a madman.—222. *Quem cepit vitrea fama*, &c. "Around the head of him whom glassy fame has

captivated, Bellona, delighting in scenes of bloodshed, has rolled her thunders," *i. e.*, the man whom a love of glory seizes, is also mad, for that glory can only be attained by wading through seas of blood. *Vitrea* properly means here, as bright and yet as fragile as glass. Consult note on *Od.* i., 17, 20. As regards the expression *circumtonuit*, it may be remarked, that the ancients ascribed to thunder a maddening or deranging influence on the mind. Hence the words *hunc circumtonuit Bellona* become, in a free translation, equivalent to "him Bellona has thundered out of his senses and plunged into phrensy."

224–229. 224. *Nunc age, luxuriam*, &c. Stertinius, intending next to prove that spendthrifts and prodigals are mad, returns to Nomentanus, whom he had brought upon the scene in the 175th verse.—*Arripe.* "Arraign."—225. *Vincet.* "Will prove." Equivalent to *argumentis probabit.*—228. *Tusci turba impia vici.* "The worthless crew of the Tuscan street." The Tuscan street was a little to the south of the *Vicus Jugarius*, and consequently nearer the Palatine. It appears to have led from the Forum to that part of the city called the Velabrum, and from thence to the Circus Maximus. This street was occupied by the worthless and corrupt of every description.—229. *Fartor.* "The poulterer." (*Becker, Gallus*, p. 139.) Literally, "the fowl-crammer." The term *fartor* also denotes "a sausage-maker," *ἀλλαντοπώλης.* The former, however, is the preferable meaning here. Consult *Porphyrion, ad loc.*, and *Columella*, viii., 7.—*Cum Velabro.* "With the venders of the Velabrum," *i. e.*, with those who sell various kinds of food in the quarter of the city denominated Velabrum. The name of Velabrum was applied generally to all the ground which lies on the left bank of the Tiber, between the base of the Capitol and the Aventine.—*Macellum.* "The market." Under this name were comprehended the various market-places where different commodities were sold. These were all contiguous to one another along the Tiber.

231–246. 231. *Verba facit leno.* "The pimp speaks for the rest." Compare the scholiast, "*Apud luxuriosum leno primum loquitur tamquam patronus omnium nebulonum.*"—233. *Juvenis æquus.* "The just youth," *i. e.*, having a just perception of the merits and services of others Ironical.—234. *In nive Lucana.* Lucania was famed for its wild boars. —*Ocreatus.* "Booted."—237. *Sume tibi decies.* With *decies* supply *centena millia sestertium.*—238. *Filius Æsopi detractam*, &c. We have here a new instance of prodigality, rivalling even that of Nomentanus, in the case of Clodius, son of the famous tragedian Æsopus. The story told of him by Stertinius will remind us of the one relative to Cleopatra. Pliny, however, assigns to Clodius the merit of having invented this piece of extravagance, though Cleopatra surpassed the Roman spendthrift in the value of the pearl which she dissolved.—*Metellæ.* Who this female was is uncertain. Some suppose her to be the one of whom Cicero speaks, *Ep. ad Att.*, xi., 23. She must have been wealthy, since none but the richest females were able to wear such expensive ornaments as those to which the story alludes.—239. *Decies solidum.* "A whole million of sesterces." As we would say, "a solid million," *i. e.*, a million at once. Observe that *solidum* is here the neuter singular, not the genitive plural contracted. The use of *solidus* (nummus) for *aureus* appears not to have

come in until the time of the Emperor Alexander Severus. (*Heindorf, ad loc.*)—240. *Qui sanior, ac si.* "In what respect less insane than if." —242. *Quinti progenies Arri.* Compare note on verse 86.—243. *Nequitia et nugis*, &c. "Most closely assimilated to each other in profligacy and folly, and in perverted desires." *Gemellum* is here equivalent to *similli-mum*, and agrees as an epithet with *par*.—244. *Impenso.* "At an extravagant price." With *impenso* (which is here equivalent to *permagno*) supply *pretio*.—245. *Quorsum abeant?* &c. "To which class are they to go? Are they to be marked with chalk as sane, or with charcoal as insane?" Among the Romans, white was the lucky color, black the unlucky. Hence things of a favorable or auspicious nature were denoted by the former, and those of an opposite character by the latter.

246–252. 246. *Ædificare casas.* "To build baby-houses."—247. *Ludere par impar.* "To play at even and odd."—248. *Amentia verset.* "Let it be taken for granted that he is mad." Literally, "let madness agitate him."—249. *Si puerilius his ratio*, &c. "If reason shall clearly prove that to love is more puerile even than these, and that it makes no difference whether thou raise in the dust such childish works as thou formerly didst when three years old, or," &c. Stertinius here passes to the madness of those who are enslaved by the passion of love. The question put by the Stoic is as follows: If reason shall clearly establish the point that they who love are guilty of even greater puerilities than those just enumerated, will it not be better for lovers to follow the example of Polemon, and, by changing entirely their feelings and sentiments, enter on a wiser and a better course of life?—252. *Quod olim mutatus Polemon.* "What the reformed Polemon once did." Polemon was an Athenian of distinction, who in his youth had been addicted to infamous pleasures. As he was one morning, about the rising of the sun, returning home from the revels of the night, clad in a loose robe, crowned with garlands, strongly perfumed, and intoxicated with wine, he entered the school of Xenocrates, with the intention of turning the philosopher and his doctrine to ridicule. The latter, however, dexterously changed his discourse to the topics of temperance and modesty, which he recommended with such strength of argument and energy of language, that Polemon, heartily ashamed of the contemptible figure which he made in so respectable an assembly, took his garland from his head, concealed his naked arm under his cloak, assumed a sedate and thoughtful aspect, and, in short, resolved from that hour to relinquish his licentious pleasures, and devote himself to the pursuit of wisdom. With such ardour did he apply himself to his studies as to succeed Xenocrates in his school.

253–256. 253. *Ponas.* For *deponas.—Insignia morbi.* "The marks of thy distemper." The distemper here alluded to is the mania of debauchery and illicit pleasure.—254. *Fasciolas, cubital, focalia.* "Thy rollers, elbow-cushion, mufflers." These properly were confined to women, and only adopted by the more effeminate of the other sex. The *Fasciolæ* were pieces of cloth or other material, with which the effeminate youth of the day, in imitation of the women, covered their arms and legs, wrapping them around their limbs like bands or rollers. The Romans, it will be recollected, wore neither stockings nor any under-garment for the hips and thighs. These *fasciolæ* were also used by persons in delicate

health. The *cubital* was a cushion or small pillow, for supporting the elbow of the effeminate when reclining at an entertainment. Some, however, understand by the term a kind of fore-sleeve, extending from the elbow downward, and others a species of short cloak, descending as far as the elbow, and with which the head might be covered, if requisite; used properly by those who were in feeble health. The *focalia* (quasi *faucalia, a faucibus*) were a kind of woollen wrapper, or shawl, to keep the neck and throat warm.—256. *Correptus.* "Rebuked."—*Imprensi magistri.* "Of the sober sage."

258–264. 258. *Amator exclusus qui distat?* "How does a discarded lover differ from this?"—259. *Agit ubi secum.* "When he deliberates with himself." This whole passage is an imitation of a scene in the *Eunuchus* of Terence (*Act* i., *Sc.* i.), where Phædria, conceiving himself slighted by Thais, is debating whether he shall answer a summons from her or not, while the slave Parmeno tries to urge on his master to firmness of resolve and a more rational course of conduct.—261. *Ne nunc.* For *ne nunc quidem*, which Terence has.—262. *Finire dolores.* "To put an end to my sufferings," *i. e.*, by abandoning forever the author of them.—264. *Quæ res nec modum habet*, &c. "That which has not in itself either measure or advice, refuses to be controlled by reason and by measure." Horace here imitates in some degree the language of Terence.

269–277. 269. *Reddere certa sibi.* "To render steady and fixed."—*Ac si insanire paret certa ratione modoque.* "Than if he try to play the madman in accordance with fixed reason and measure," *i. e.*, by right reason and rule.—271. *Quid? quum Picenis*, &c. The Stoic now passes to another kind of insanity connected with the passion of love, the practicing, namely, of various foolish and superstitious contrivances, for the purpose of ascertaining if one's passion will be successful. Under this head he alludes to a common mode of divining, adopted in such cases by lovers. They placed the seeds of apples between their fore-finger and thumb, and shot them forth in an upward direction. If the seed struck the ceiling of the chamber, it was considered an excellent omen.—271. *Picenis pomis.* The apples of Picenum, as being of the best kind, are here put, κατ' ἐξοχήν, for any.—272. *Penes te es?* "Art thou in thy senses?" More literally, "art thou under thy own control?"—273. *Quum balba feris annoso verba palato.* "When thou strikest lisping words against thy aged palate," *i. e.*, when thou strikest thy aged palate with lisping words. The allusion is now to some "*senex amator.*"—274. *Ædificante casas.* Compare note on verse 246.—*Adde cruorem stultitiæ.* "To the folly of love add the bloodshed which it often occasions."—275. *Atque ignem gladio scrutare modo.* "And only stir the fire with a sword." Not to stir the fire with a sword (πῦρ μαχαίρᾳ μὴ σκαλεύειν) was a precept of Pythagoras, by which the philosopher meant that we ought not to provoke a man in a passion, or throw him into a more violent rage; and further, that a man transported by passion ought not to give in to every thing that his rage dictates. Horace here applies this saying to the conduct of lovers, whose passions often carry them to murders, bloodshed, and all manner of extravagance; often, too, their rage turns against themselves, as in the case of Marius, mentioned immediately after, who, in a fit of jealousy, slew his mistress, and then, in despair, threw himself headlong

from a rock. We have followed Heindorf and Wüstemann in joining *modo* with *scrutare*. Orelli adopts Bentley's arrangement, namely, a period after *scrutare*, and a new sentence to commence with *Modo*, to which he assigns the meaning of "on a late occasion," *nuper*.—276. *Hellade percussa Marius*, &c. Compare the scholiast: "*Marius quidam ob amoris impatientiam Helladem puellam occidit, quod ab ea contemneretur*."—277. *Cerritus fuit?* "Was he out of his senses?" The derivation of *cerritus* is uncertain. It is commonly formed from *cereritus*, as if intended to express the anger of Ceres, exerted in driving one mad. Perhaps there is here a confounding of Ceres with the Phrygian Cybele and her orgiastic worship. Compare *Hartung, Relig. der Römer*, i., p. 69.—*An commotæ crimine mentis*, &c. Every wicked man, observes Francis, is a fool, for vice and folly are synonymous terms. But mankind endeavor to divide these ideas, thus nearly related, by giving to each of them, at particular times, a different name. As, when they would find Marius guilty of murder, they would acquit him of madness. But the Stoic condemns him of both, since, in his philosophy, murder and madness are "kindred terms" (*cognata vocabula*).

280–289. 280. *Libertinus erat, qui circum*, &c. The Stoic now directs his attack against those who display their folly by seeking for things that are inconsistent with their condition, or by addressing vows to the gods that are unreasonable and absurd. There is not a word here, as Dacier well remarks, which does not aggravate the folly of this conduct on the part of the freedman. He was old, *senex*, and should have better known what prayer to make; *siccus*, his folly was not an effect of wine; *lautis manibus*, he washed his hands with calmness, and a real spirit of religion; and yet he makes this extravagant petition, only because the gods are able to grant it, not that it is in itself just and reasonable.—*Compita*. In the *compita*, or places where two or more roads met, Augustus ordered statues of the public Penates to be erected, that public worship might be openly rendered to them by those who passed by.—*Unum, unum me surpite morti*. "Save me, alone, from death." *Surpite* is for *surripite*.—282. (*Quid tam magnum? addens.*) "Adding, 'what is there so great in this?'" *i. e.*, this is but a trifling favor that I ask. We have given here Bentley's emendation, with Orelli and others. The common reading is *Quiddam magnum addens*, the allusion in which is to some secret vow.—284. *Nisi litigiosus*. Masters were bound, if they warranted a slave at the time of sale, to make that warranty a full and perfect one. When the seller gave a false account, or omitted to mention any defects, the purchaser had a right of action against him.—286. *Meneni*. A passing thrust at some individual of the day, remarkable for his stupidity and folly, and who is here honored by being placed at the head of a whole family, as it were, of fools.—287. *Jupiter, ingentes qui das*, &c. A frightful instance of superstition is here given. A mother begs of Jupiter to cure her son, and at the same time makes a vow, the fulfillment of which, on her part will bring certain death to him.—288. *Menses jam quinque cubantis* "Who has been lying sick now for five months."—289. *Illo mane die quo tu indicis*, &c. "On the morning of that day, when thou dost appoint a fast, naked shall he stand in the Tiber." The commentators seem generally agreed that the day alluded to is Thursday (*dies Jovis*), and that the satire of the poet is levelled at the superstitious observances, of Jew-

ish and Egyptian origin, which had begun about this time to be introduced among the lower classes at Rome. The placing of her son in the Tiber appears to be an imitation, on the part of the superstitious mother, of some Egyptian rite.

292–297. 292. *Ex præcipiti.* "From his imminent danger," *i. e.*, from the dangerous malady which threatens his life.—294. *Timore deorum.* Compare the Greek expression δεισιδαιμονία.—295. *Hæc mihi Stertinius*, &c. Damasippus, after recounting his interview with Stertinius, and the remarks of the latter, now resumes the conversation in person with Horace, which had been broken off at verse 41.—294. *Arma.* Alluding to the precepts just laid down by the Stoic.—297. *Totidem audiet.* "Shall hear as much of himself."—*Atque respicere ignoto discet*, &c. "And shall learn to look back at the things which hang behind him, and of which he is ignorant." Some explain this passage by a reference to verse 53, "*caudam trahat.*" It is better, however, to regard it, with other commentators, as an allusion to the fable of Æsop, which says, that Jupiter threw over the shoulder of every mortal two bags; that the faults of his neighbor were put into the bag before him, and his own into that behind him.

299–308. 299. *Stoice, post damnum*, &c. The poet wishes, as Torrentius and Sanador remark, that Damasippus may sell every thing hereafter for more than it is worth; a wish that insults the honest wisdom of a philosopher. Thus, in covert terms, he advises him to return to his merchandise, and trouble his head no more about philosophy. Damasippus understands the ridicule, and is very sufficiently, though with not too much delicacy, revenged.—302. *Agaue.* This female, inspired with Bacchanalian fury, tore in pieces her son Pentheus, whom she mistook for a wild beast, and carried his head about with her as a trophy of the animal which she supposed had been destroyed by her.—307. *Ædificas.* Wieland supposes that Horace, about this time, was improving the appearance of his Sabine farm, which he had received as a gift from his patron, and converting the small farm-house that stood on it into a kind of villa. This excited the ill-will of his enemies at Rome, and, as Mæcenas at this same time was erecting a splendid residence on the Esquiline, they charged the poet with an attempt to ape the conduct of his superiors. It is to this that Horace pleasantly alludes, under the character of Damasippus.—*Longos.* "The great." There is a pun in this word as opposed to *moduli bipedalis*, since it means *tall* as well as *great.* Horace was of diminutive stature, as he himself acknowledges, in *Epist.* i., 20, 24.—308. *Et idem corpore majorem*, &c. "And yet thou art wont to laugh at the fierceness and the martial air of Turbo when in arms, as too great for his stature." Turbo was a brave but diminutive gladiator.

311–325. 311. *Te quoque verum est.* Supply *facere. Verum* is here equivalent to *rectum* or *æquum.*—312. *Tantum dissimilem et tanto certare minorem.* "So unlike (him), and too inferior to vie with so exalted a personage." We have given *tantum*, in the sense of *tam*, with Bentley, Orelli, and others. The common reading is *tanto dissimilem*, which violates Latinity. *Minorem certare* is a Græcism.—313. *Absentis ranæ pullis*, &c. Although this fable is not to be found among those that remain

to us of Æsop's, yet there is every probability that it is one of his. Phædrus, however, recounts the fable in a different manner. He tells us that a frog, seeing a bull in the meadow, became jealous of his bulk, and began to blow herself up that she might rival him. Horace's manner is by far the more lively.—314. *Matri denarrat.* "He tells his mother all the particulars." The verb *denarro* is happily chosen.—315. *Cognatos.* "His brothers." Equivalent here to *una secum natos.*—316. *Num tantum.* Supply *ingens.*—320. *Oleum adde camino.* A proverbial form of expression, and equivalent here to *insaniæ nova alimenta præbe.* Horace, according to Damasippus, is mad enough already; if, in addition to this, he goes on writing verses, the increase of madness will be so violent, that it may fitly be compared to the flame which fiercely arises when oil is thrown upon the fire.—321. *Quæ si quis sanus fecit, sanus facis et tu.* The idea intended to be conveyed is, that all poets are unsound in mind. The ancients would seem to have believed, indeed, that no one could either be a genuine poet, or great in any department of exertion, unless he left the beaten track, and was influenced by some sort of feeling bordering on madness or melancholy.—322. *Non dico horrendam rabiem.* "I say nothing of thy dreadfully vindictive spirit."—*Cultum majorem censu.* "Thy style of living, too expensive for thy fortune."—324. *Teneas, Damasippe, tuis te.* "Damasippus, do mind thy own affairs." Keep thyself to the things which concern thee, my good friend.—325. *O major tandem parcas,* &c. "O greater madman of the two, spare at length one who is in this thy inferior."

SATIRE IV. A person called Catius repeats to Horace the lesson he had received from an eminent *gastronome,* who, with the most important air, and in the most solemn language, had delivered a variety of culinary precepts. The satire is written with the view of ridiculing those who made a large portion of human felicity consist in the pleasures of the table. This abuse of the genuine doctrines of Epicurus, the poet, himself a staunch adherent of the more refined forms of that philosophy, undertakes, for the honor of his master, to expose and deride. Döring supposes that Horace, having frequently heard the secrets of the culinary art made a topic of conversation by some of the guests at the table of Mæcenas, seizes the present opportunity of retaliating upon them, and that, under the fictitious name of Catius, he alludes to an entire class of persons of this stamp. According to Manso (*Schriften und Abhandlungen,* p. 59), Catius appears to have had for his prototype one Matius, a Roman knight, famed for his acquaintance with the precepts of the culinary art.

1–7. 1. *Unde et quo Catius?* A familiar mode of salutation. The substitution of the third for the second person shows the intimacy of the parties. For a literal translation, supply the ellipsis as follows: *unde venit et quo tendit Catius?—Non est mihi tempus.* Understand *confabulandi.*—2. *Ponere signa novis præceptis.* "To commit to writing some new precepts." An elegant form of expression, for *litteris mandare nova præcepta.—Novis.* This epithet implies that the precepts in question are such as have never before been made known.—3. *Anytique reum.* "And him who was accused by Anytus," *i. e.,* Socrates, in the number of whose accusers was Anytus. This individual was a leather-dresser, and a pow

erful demagogue, who had long entertained a personal enmity against Socrates, for reprehending his avarice in depriving his sons of the benefits of learning, that they might pursue the gains of trade. The other two accusers were Meletus, a young tragic poet, and Lycon, an orator.—4. *Sic tempore lævo.* "At so unseasonable a time."—6. *Interciderit tibi.* "Shall have escaped thee," *i. e.*, in consequence of my interruption.—7. *Hoc.* "This faculty," *i. e.*, of recollecting, or recalling a thing to mind. The allusion is to memory, both natural and artificial.—*Mirus utroque.* Ironical.

8–14. 8. *Quin id erat curæ*, &c. "Why, I was just then considering how I might retain them all in mind, as being nice matters, and expressed in nice language."—10. *Hominis.* The individual who uttered these precepts to Catius.—*Hospes.* "A stranger," *i. e.*, probably a Greek, as the Greeks were the great professors of this science. (*Keightley, ad loc.*)—11. *Celabitur auctor.* The poet evidently had some person in view, to whom all could make the application, even though his name was kept back. It was most probably some man of rank, whom he did not wish openly to provoke.—12. *Longa quibus facies ovis erat*, &c. "Remember to serve up those eggs which shall have a long shape, as being of a better taste, and more nutritious than the round." Catius preserves a regular order in delivering his precepts. He begins with the first course of the Roman tables, then proceeds to the fruit, which was called the second table, and ends his remarks with some general reflections upon neatness and elegance. The Roman entertainments, it will be recollected, always commenced with eggs. Consult note on *Sat.* i., 3, 6.—14. *Namque marem cohibent callosa vitellum.* "For they have a thicker white, and contain a male yolk." Literally, "for, being of a thicker white, they," &c. The verb *cohibent* is extremely well selected; the albumen of such eggs, being of a thicker consistence than that of others, keeps the yolk *confined*, as it were, on every side, and in a state of equilibrium.

15–23. 15. *Suburbano.* "Raised in gardens near the city."—16. *Irriguo nihil est elutius horto.* "Nothing is more insipid than the produce of a much-watered garden." The proper meaning of *eluo* is "to wash out," whence *elutius* is "more tasteless" or "insipid," the flavor being, as it were, all washed out by constant watering. (*Keightley, ad loc.*) The precept here laid down by Catius is denied by the commentators to be true, and they cite, in opposition to it, the remark of *Palladius*, iii., 24. Catius, however, may, after all, be right, if he means to contrast merely the productions of the fields, matured in due season, with the forced offspring of the gardens.—17. *Subito te oppresserit.* "Shall have come upon thee by surprise."—18. *Ne gallina malum responset*, &c. "In order that the hen served up to him may not prove tough, and badly answer the expectations of his palate." The hen which is killed on the sudden arrival of a guest, and immediately thereafter cooked, will prove, according to Catius, tough and unpleasant. To remedy this evil, the fowl should be plunged, before it is killed, in Falernian *must*. Fea tells us that the cooks in Italy at the present day pour strong wine, or brandy, down the throats of the live fowl, to make their flesh tender.—20. *Pratensibus optima fungis*, &c. Connoisseurs declare that this precept is false, and that the best mushrooms, generally speaking, are those gathered in woods and on heaths or downs. These, they maintain, are more wholesome, and better flavor-

ed, than those of meadows. Lenz, however, a German writer on this subject, informs us that the locality has no influence whatever on the edible or poisonous properties of mushrooms. According to him, more mushrooms, as well edible as poisonous, grow in woods than on meadows, while those which grow on meadows are generally edible, and but few poisonous.—21. *Male creditur.* "It is unsafe to trust." Literally, "credence is ill given."—22. *Qui nigris prandia moris finiet.* Another false precept. Mulberries should be eaten before, not after dinner. Compare *Pliny*, "*Ipsa poma* (mori) *ad præsens stomacho utilia, refrigerant, sitim faciunt. Si non superveniat alius cibus intumescunt.*" (*H. N.*, xxiii., 70.)—23. *Ante gravem quæ legerit*, &c. The juices of tenderer fruit, observes Francis, evaporate by the heat of the sun, but are collected and confined by the coldness of the night. On the contrary, harder and firmer fruit, such as apples, should be gathered in the middle of the day, when the sun has ripened and concocted their juices.

24–32. 24. *Aufidius forti miscebat*, &c. Aufidius, an epicure, is here blamed for having introduced a kind of *mulsum*, or mead, composed of honey and strong Falernian wine. In this he was wrong, for he made it too strong. The precept laid down by Catius goes to recommend a milder draught. The *mulsum* of the Romans was either taken early in the morning, in order to fortify the stomach and promote digestion, or else at the *gustatio*, the first part of the *cœna*, consisting of dishes to excite the appetite, whence what was eaten and drunk to whet the appetite was named *promulsis*. The Aufidius mentioned in the text is supposed to have been M. Aufidius Lurco, who was the first that fattened pea-fowl for sale, and by which he made a great deal of money. (*Plin.*, *H. N.*, x., 20.)—25. *Vacuis venis.* Because the *mulsum* was taken at the beginning of the meal.—27. *Si dura morabitur alvus.* "If thou art costive." Literally, "if thy stomach shall be hard-bound."—28. *Conchæ.* The mention of shell-fish comes in very naturally here, as they formed, in general, a part of the *promulsis*.—30. *Lubrica nascentes implent*, &c. This is an error much older than the days of Catius. It is contradicted by constant and universal experience.—32. *Murice Baiano melior Lucrina peloris.* "The *peloris* from the Lucrine Lake is better than the *murex* from Baiæ." By the *peloris* is meant a large kind of oyster, deriving its name, according to Athenæus, from its size, *αἱ δὲ πελωρίδες ὠνομάσθησαν παρὰ τὸ πελώριον.* Casaubon, however, prefers deducing the name from the Sicilian promontory of Pelorus, around which they were taken in great numbers. The *murex* appears to be the same with the burret, or purple fish, a species of shell-fish, from the juice of which the purple dye was procured.

33–45. 33. *Echini.* Consult note on *Epode* v., 27.—34. *Pectinibus patulis jactat se*, &c. "The luxurious Tarentum prides herself on her broad scallops." The *pecten* of the Latins is the *κτείς* of the Greeks, and both receive their names from the indented and comb-like appearance of their shells.—36. *Non prius exacta tenui ratione saporum.* "Unless the nice subject of tastes shall have been first carefully considered by him."—37. *Cara pisces averrere mensa.* "To sweep off the fishes from a dear stall," *i. e.*, to buy them at a high price.—38. *Quibus est jus aptius*, &c. "For which kind sauce is better adapted, and for which, when broiled, the already sated guest will replace himself on his elbow," *i. e.*, will prepare

for eating again. The Romans, when eating at table, lay with the upper part of the body reclined on the left elbow.—40. *Iligna glande.* "With the acorn of the holm-oak."—*Rotundas curvet lances carnem vitantis inertem.* "Bend with its weight the round dishes of him who dislikes flabby meat."—42. *Nam Laurens malus est,* &c. All people of taste, observes Dacier, have ever esteemed boars fed in marshy ground as of higher flavor, although Catius is of another opinion.—*Pinguis.* "Fattened."—43. *Summittit.* In the sense of *suppeditat.*—44. *Fecundæ leporis, sapiens, sectabitur,* &c. This precept also is laughed at by connoisseurs, since no part of the hare is less juicy than the shoulders. Some commentators, to save the credit of Catius, make *armos* here mean the back. As regards the term *fecundæ,* "fruitful," Keightley remarks as follows: "This seems a strange epithet, for the hare (unlike the rabbit) has young only once a year, and goes only a month with young. But the ancients had strange notions of her superfetation. They seem to have confounded the hare with the rabbit. Heindorf, indeed, regards *fecundæ* here as equivalent to *gravidæ, i. e.,* 'pregnant,' but of this sense no example has been produced."—45. *Piscibus atque avibus quæ natura,* &c. "What might be the nature and age of fishes and of birds, though inquired into, was ascertained by no palate before mine." A false and foolish boast.

47–62. 47. *Nova crustula.* "Some new kind of pastry."—50. *Securus.* "Regardless."—51. *Massica si cælo,* &c. Pliny tells us that this ought to be done with all the wines of Campania, and that they should be exposed both night and day to the wind and rain.—53. *Odor.* The *bouquet,* or strong fragrant smell. (*Keightley, ad loc.*)—54. *Vitiata.* "When strained." The meaning is, that these wines lose all their strength if they are strained through linen. The ancients used to strain their wine through the *colum,* or cullender, and through the *saccus,* a linen bag. This last was thought to reduce its strength.—55. *Surrentina vafer qui miscet,* &c. The wine of Surrentum, on the south side of the Bay of Naples, being of a light quality, they used to mix it with the lees of the strong Falernian, which were dried and made up into cakes for the purpose. This, of course, made the wine muddy, and it required then to be fined with eggs, as is done at the present day. (*Keightley, ad loc.*)—56. *Columbino limum bene colligit ovo.* "Succeeds in collecting the sediment with a pigeon's egg."—57. *Aliena.* "Foreign substances."—58. *Marcentem potorem.* "The jaded drinker."—*Squillis.* The shell-fish here alluded to is the same with our prawn or larger kind of shrimp.—*Afra cochlea.* Dioscorides (ii., 11) ranks the African with the Sardinian snails among the best of their kind. Snails are still a favorite dish in the south of Europe.—59. *Nam lactuca innatat acri,* &c. The *lactuca,* or lettuce, is the σρίδαξ of the Greeks, and possesses cooling properties. Catius here condemns the eating of it after wine, a precept directly at variance with the custom of the day, since this plant, being naturally cold, was thought well adapted to dissipate the fumes and allay the heat occasioned by drinking. Lettuce, therefore, at this time closed the entertainments of the Romans. (Compare *Apicius,* iii., 18, and *Virgil, Moret.,* 76.) At a later period, however, we find it actually used at the beginning of the *cæna* (compare *Martial,* 13, 14), which may be some defence for Catius against the ridicule of commentators.—60. *Perna magis ac magis hillis,* &c. 'Aroused by ham rather, and by sausages rather, than by this, it seeks to be restored to its

former powers." Supply *stomachus*, not *potor*, as some insist. The allusion is to the effect of salt food on a languid stomach, in exciting a relish and rousing it to fresh exertion.—*Hillis.* The term *hillæ* properly denotes the intestines of animals, and is a diminutive from *hira.* Our sausages are clearly meant.—61. *Quin omnia malit*, &c. According to Catius, a languid stomach will prefer any thing to lettuce, even the dishes brought from dirty cook-shops.—62. *Fervent allata.* For *afferuntur ferventia* "Are brought hot and steaming."

63–69. 63. *Duplicis juris.* "Of the two kinds of sauce." Catius first speaks of the *jus simplex*, down to the end of verse 66. He then proceeds to state how this may be converted into the *jus duplex.*—64. *Dulci.* "Fresh." Equivalent here to *recente*, and opposed to *rancido.*—65. *Pingui mero.* "With old rich wine." The epithet *pingue* seems to allude to that oily appearance and taste which the more generous wines acquire by age.—66. *Quam qua Byzantia putuit orca.* "Than that with which the Byzantine jar has been tainted." The allusion is to the Byzantine pickle made of the tunny-fish, which were taken in large numbers near that city. This is pronounced by Catius to be the best, and the term *putuit*, as used in the text, will serve to give us some idea of its pungent odor.—*Orca.* A large vessel or jar, round below, and having a narrow neck. Compare the Greek ὄρκη and ὕρχα.—67. *Hoc ubi confusum sectis*, &c. "When this, after herbs cut small have been mixed in, has been made to boil, and has then stood to cool for a time, sprinkled over with Corycian saffron." *Stetit* here refers to the placing of the sauce apart from the fire, but also, and in a more particular sense, to the thickening or concretion which results from the process of cooling.—68. *Corycio.* The Corycian saffron was produced in the vicinity of Corycus, a town on the coast of Cilicia Campestris, southeast of Seleucia Trachea. It was considered of the best quality.—69. *Pressa Venafranæ quod bacca*, &c. The oil of Venafrum was celebrated for its excellence. Venafrum was the last city of Campania to the north. It was situate near the River Vulturnus, and on the Latin Way.—*Remisit.* "Yields." The aorist, in the sense of what is accustomed to take place.

70–77. 70. *Picenis pomis.* Consult note on *Sat.* ii., 3, 272. Catius now passes to the second course, consisting of fruits, &c.—*Tiburtia.* The apples of Tibur are meant.—71. *Venucula convenit ollis.* "The *Venucula* is proper for preserving in jars." The allusion here is to a particular species of grape, of which nothing definite is known at the present day. It was kept in jars, much in the manner of the grapes that come from Spain at the present day. The Alban grape, on the other hand, was kept by being hung up where the smoke would have access to it. Orelli observes that the Italians still fumigate chestnuts.—72. *Duraveris.* In the sense of *servaveris.* The Alban grape would not seem to have been any of the best.—73. *Hanc ego cum malis*, &c. "I am found to have been the first that placed here and there on table, in clean little dishes, this kind of grape along with apples: I am found to have been the first that served up in this way a sauce composed of burned tartar and fish-pickle; I, too, am found to have been the first that presented thus to my guests white pepper sprinkled over with black salt." The phrase *puris circumposuisse catillis* has been necessarily rendered with some freedom in the two lat-

ter clauses of this sentence, in order to suit better the idiom of our own tongue. The poet happily expresses, by the repetition of the personal pronoun and of the adjective *primus*, the earnest air with which the merit of these several important discoveries is claimed.—*Fæcem.* The "gebrannter Weinstein" of the German commentators. *Faex* is here equivalent to *faex usta.* It was added as a condiment to the *allec.* Tartar is an acid concrete salt, formed from wines completely fermented, and adhering to the side of the casks in the form of a hard crust. It is white or red, the white being most esteemed, as containing less dross or earthy parts. The best comes from Germany, and is the tartar of the Rhenish wine.—*Allec.* This was a kind of *caviare*, being the imperfect *garum* of the *scombri.*—74. *Piper album.* This was said to be milder than the *piper nigrum.*—*Sale nigro.* It was considered the strongest kind.—75. *Incretum.* This term properly denotes "sprinkled over through a sieve."—*Circumposuisse.* We must not imagine, with some commentators, that the *catilli* were served up, one to each guest, but that they were placed here and there (*circum-*) on the table, after the manner of the modern *assiettes.*—76. *Immane est vitium, dare millia terna macello,* &c. Catius calls it a monstrous folly not to know how to make an entertainment, after having gone to an immense expense at the shambles in the purchase of provisions. To purchase, for example, fish of the most costly kind, and then serve them up in small and narrow dishes where they have to lie piled one upon another. With *millia terna* supply *sestertium.*—77. *Vagos.* Applying to the fish as accustomed to move freely about in their native element. The epithet is contrasted in a very pleasing manner with *angusto.*

78–81. 78. *Magna movet stomacho fastidia,* &c. Some general precepts are now given respecting cleanliness and elegance at entertainments.—*Unctis manibus, dum furta ligurrit.* "With fingers made greasy while he hastily devours the stolen fragments of the feast."—80. *Sive gravis veteri crateræ limus adhæsit.* "Or if a thick scurf has adhered to the old mixer."—*Crateræ.* The *cratera* (κρατήρ), or mixer, was the vessel in which the wine and water were mixed.—81. *Scopis.* For cleansing the pavement of the banqueting-room.—*Scobe.* "Saw dust." Used, as sand with us, when the pavements were swept in the banqueting-rooms, and serving to dry up any moisture that might be upon them. *Scobs* is, in fact, a very extensive term, and denotes, in general, any powder or dust produced by filing, sawing, or boring, though in the present passage its meaning is limited.—*Quantus.* Equivalent here to *quam parvus,* or *quantulus.*

83–85. 83. *Ten lapides varios lutulenta radere palma?* "Does it become thee to sweep a tesselated pavement with a dirty palm-broom?" Nothing is more common, especially in Terence, than this elliptical use of the infinitive, to express earnestness, strong censure, indignation, &c. The full form of expression would be *tene decet radere,* &c.—*Lapides varios.* The Romans adorned the pavements of their dwellings with rich mosaic work, made of small pieces of marble of different kinds and colors curiously joined together, most commonly in the form of checker-work.—*Palma.* A broom made of palm leaves.—84. *Et Tyrias dare circum,* &c. The construction is: *et dare illota toralia circum Tyrias vestes.* "And to

throw unwashed coverings over the purple furniture of thy couches." *Toral*, or *torale*, denotes the covering which was thrown over the couch to prevent its being soiled or otherwise injured. If the *toral* be *illotum*, it occasions the very evil it was intended to prevent.—85. *Oblitum, quanto curam sumtumque minorem*, &c. "Not recollecting that by how much less care and expense these things require, by so much the more justly may their absence be blamed, than that of those which can only belong to the tables of the rich," or, more literally, "which can have nothing to do with any but the tables of the rich."

88–92. 88. *Docte Cati*, &c. The conclusion is in a happy strain of irony. The poet expresses his gratitude in the liveliest terms, and begs to be introduced to an audience with the distinguished author of these precepts, that he may hear them from his own lips, and drink in at the fountain-head the rules and maxims of a happy life.—89. *Ducere me auditum*. "To take me to hear the man himself."—*Perges quocunque*. "Whithersoever thou shalt go to find him," *i. e.*, wherever he may dwell. This refers back to verse 11, where Catius declares that he will not mention the name of the individual.—91. *Interpres*. "As a relator merely."—92. *Vultum habitumque hominis*. "The look and manner of the man." *Habitum* has an ironical reference to the grave and dignified deportment of this sage instructor.—93. *Quia contigit*. "Because such has been thy lot."

SATIRE V. To this satire also, like the last, a dramatic form is given. In a discourse, supposed to be held between Ulysses and the soothsayer Tiresias, Horace satirizes the sordid attempts frequently made by Roman citizens to enrich themselves by paying assiduous court to old and wealthy bachelors and widowers. There is considerable pleasantry in the satire itself, but its subject is introduced in a forced and improbable manner. Homer, in the eleventh book of the Odyssey, had represented Ulysses as consulting Tiresias on the means of being restored to his native country; and Horace, commencing his dialogue at the point where it was left off by the Greek poet, introduces Ulysses, ruined in fortune, and destitute of all things, seeking advice of Tiresias as to the mode of repairing his shattered affairs. The answer of the prophet forms the subject of the satire, and is so directly levelled at the manners of the Romans, that we can not forget the incongruity of these being described in a dialogue between a Grecian chief and a Grecian soothsayer, both of whom existed, if we follow the common account, before the foundation of Rome. The whole, however, may perhaps be regarded as a sort of parody, in which Greek names and characters are accommodated to the circumstances of Roman life. (*Dunlop's Roman Literature*, vol. iii., p. 257.)

1–17. 1. *Præter narrata*. "In addition to what thou hast already told me."—*Amissas res*. "My ruined fortunes." This ruin had been effected partly by shipwreck and partly by the squandering of the suitors.—3. *Doloso*. Understand *tibi*.—6. *Te vate*. "As thou predictest."—7. *Apotheca*. "My wine-room." *Apotheca* means a store-room in general; in particular, that in the upper part of the house, in which the wines were kept.—*Atqui et genus et virtus*, &c. "While now, as well birth as merit, unless

accompanied by substance, are held in lower estimation than sea-weed." Nothing could have been of less value in the eyes of the ancients, who did not make the modern uses of it, than sea-weed.—9. *Quando.* "Since." Equivalent to *quandoquidem.*—*Missis ambagibus.* "Circumlocutions being laid aside," *i. e.*, to come to the point at once.—10. *Accipe.* In the sense of *audi.*—*Turdus sive aliud privum,* &c. "If a thrush, or any other (delicacy), shall be given thee for thy own private use, let it fly thither," &c. Observe that *turdus* is here equivalent to *si turdus,* the *si* being included in the following *sive.*—11. *Privum.* "For thy own private use." This must not be joined with *aliud.* (*Heindorf, ad loc.*)—13. *Quæcunque honores.* "Whatever productions." The allusion is to the *primitiæ,* or first-fruits of the year. These were wont to be offered to the Lares, but, on the present occasion, they must go to the rich man, for he is "*venerabilior Lare.*"—15. *Sine gente.* "Of no family."—16. *Fugitivus.* "A runaway slave."—17. *Exterior.* "On the left." The phrase *ire comes exterior* is analogous to *latus tegere* or *claudere,* and both, according to the best commentators, signify "to accompany one on the left." The term *exterior* here refers to the position of the sycophant or legacy-hunter, as protecting the rich individual, who in this sense is *interior;* and the left side was the one protected or guarded on such occasions, because it was considered the weaker of the two, and was also more exposed to injury or attack.

18–30. 18. *Utne tegam spurco Damæ latus.* "Dost thou bid me protect the side of the vile Damas?" *i. e.,* of one like Damas, who has been in his time a worthless slave. Understand *jubes. Damas* is Δημᾶς, contracted from Δημήτριος, like Μηνᾶς from Μηνόδωρος.—19. *Melioribus.* Equivalent to *me præstantioribus,* and referring to Achilles, Ajax, &c.—22. *Ruam.* "I may quickly draw together." Put for *eruam,* i. e., *effodiam,* a figurative allusion to riches concealed, as it were, beneath the surface of the earth, and a much more forcible term than either *parem* or *colligam* would have been, since it denotes the resolution of Ulysses to triumph over every obstacle.—23. *Captes.* "Try to catch," or, more freely, though more in accordance with what follows, "go a fishing for." *Capto* is precisely the verb to be here employed, as characterizing the efforts of legacy-hunters, and persons of that stamp.—24. *Vafer unus et alter.* "One or two cunning fellows," *i. e.,* rich and cunning old men.—25. *Insidiatorem.* Supply *te.*—*Prœroso hamo.* "After having nibbled the bait from off the hook," *i. e.,* after having received the presents sent them, without making the expected return.—27. *Si olim.* "If at any time."—28. *Vivet.* Supply *si* from the preceding verse.—*Ultro.* "Unprovoked," or "without any grounds of action."—29. *Illius defensor.* "His advocate."—30. *Fama civem causaque priorem sperne.* "Pay no regard to the citizen who is superior in reputation, and in the justice of his cause" *Sperne* is here equivalent to "*defensor ei adesse noli.*"

31–38. 31. *Quinte, puta, aut Publi,* &c. The connection is as follows: Address the rich man whom thou art desirous of securing in such words as these: "Quintus," for instance, or "Publius," &c. Observe that *pută* has the final vowel short, as here, only when taken adverbially. When it stands as an imperative, which it really is, the final vowel is long. (*Anthon's Lat. Pros.,* p. 67, *n.* 2.)—*Gaudent prænomine molles auriculæ.* "Delicate ears delight in hearing the prænomen used." In addressing

Roman citizens, the *prænomen*, or first part of the name, was generally used, as being peculiar to freemen; for slaves had no *prænomen*.—33. *Virtus tua.* "Thy great merit."—34. *Jus anceps.* "All the knotty points of the law," *i. e.*, susceptible of a *double* interpretation, and which a crafty advocate, after starting, may easily convert to his client's advantage.—35. *Quam te contemtum cassa nuce pauperet.* "Than treat thee with contempt, and defraud thee to the value of a nut-shell." *Pauperare* literally means "to impoverish;" here, however, it is taken in a stronger sense.—37. *Ire domum atque pelliculam curare jube.* The connection is as follows: When, by dint of language such as this, thou hast succeeded in conciliating his good will, "bid him go home, and make much of himself." The phrase *pelliculam curare* is analogous to "*genio indulgere.*"—38. *Fi cognitor ipse.* "Do thou become his advocate," *i. e.*, do thou take care of his cause for him. *Cognitor* is a term of the Roman law, and the *cognitores* were those to whom the management of a suit was intrusted by either of the parties, in the presence of the court, after which the latter might retire if they felt inclined.

39–44. 39. *Persta atque obdura*, &c. The idea intended to be conveyed is simply this: "Persevere and hold out," through either extreme of heat or cold. In expressing it, however, Horace, as usual, seizes the opportunity of indulging more freely his satirical humor, and throws well-merited ridicule on two silly specimens of contemporary versification. In the first of these, statues recently made were termed *infantes* ("infant," "young"); a ludicrous image, which the poet here parodies in a very amusing manner, by applying the same epithet to wooden statues just finished, and made of quite fresh materials, so as to split, in consequence, under the intense heat of the dog-days. Who the author of this curious metaphor was, which is thus so deservedly laughed at, we have no certain means of ascertaining. He is generally supposed, however, to have been none other than Furius Bibaculus, to whom, as the text informs us, the second of these strange poetic thoughts unquestionably belongs. In this last-mentioned one, Jupiter was described as spitting forth snow upon the Alps, an idea low, harsh, and extravagant. To render his parody of this the more severe, Horace substitutes Furius himself for the monarch of the skies, and, to prevent all mistake, applies to the former a laughable species of designation, drawn directly from his personal appearance (*pingui tentus omaso*, "distended with his fat paunch"). According to the scholiast, the line of Bibaculus, which we have just been considering, occurred in the beginning of a poem which he had composed on the Gallic war, and ran as follows: "*Jupiter hibernas cana nive conspuit Alpes.*"—40. *Omaso.* The term *omasum* properly denotes a bullock's paunch: it is here humorously applied to the abdominal rotundity of Furius himself.—43. *Ut patiens! ut amicis aptus! ut acer!* "How indefatigable he is! how serviceable to his friends! how warm in their cause!"—44. *Plures annabunt thunni et cetaria crescent.* "More tunnies will swim in, and thy fish-ponds will increase." The *thunnus* of the ancients is the *scomber thunnus* of modern ichthyologists. These fish always swim in great numbers, and from this circumstance the present image is drawn, rich old men being here compared to so many tunnies swimming in shoals into the net of the legacy-hunter.—*Cetaria.* The *cetaria* were fish-ponds of salt-water, near the sea-side, intended for the larger kind of fish.

45–54. 45. *Validus male.* "In feeble health."—46. *Sublatus aletur.* "Shall be reared." Literally, "having been taken up, shall be nurtured." The term *sublatus* has reference here to the Roman custom of lifting a new-born infant from the ground. This was done either by the father, or, in his absence, by some friend authorized to act for him, and was equivalent to an acknowledgment of the child's legitimacy. Hence the phrases "*tollere filium*," to raise or educate a son, and "*non tollere*," to expose.—*Ne manifestum cælibis obsequium*, &c. "Lest too open courting of a single man may expose thee," *i. e.*, may lay open the real motive that actuates thee. *Cælebs* does not merely denote a bachelor, but a single man generally, and hence is sometimes, as in the present instance, used to signify a widower.—47. *Leniter in spem arrepe officiosus*, &c. "Creep gently, by thy assiduities, into the hope of both being written in his will as second heir, and, if any chance shall have driven the boy to the shades, of coming into possession of the vacant inheritance. This game very rarely fails."—48. *Secundus heres.* A second heir was sometimes named in wills, who was to succeed to the property if the heir or heirs first appointed did not choose to accept, or died under age.—49. *Si quis casus puerum egerit Orco.* Equivalent to "*si forte accidat ut filius prius patre moriatur*."—53. *Ut limis rapias.* "As to ascertain by a hasty side-glance." Understand *oculis*.—*Quid prima secundo cera velit versu.* By *prima cera* is here meant "the first part of the will," *i. e.*, *prima pars tabulæ ceratæ*, testaments being usually written on tablets covered with wax, because in them a person could most easily erase what he wished to alter. If a phraseology be adopted here more in accordance with the custom of our own day, the whole passage may be rendered as follows: "What the second line of the first page intimates." In this part of the will would be contained the names of the heirs.—54. *Solus multisne coheres.* Understand *sis*.

55–57. 55. *Plerumque recoctus Scriba ex Quinqueviro*, &c. "Oftentimes will a cunning notary, who has risen from the station of Quinquevir, disappoint the gaping raven." *Recoquere* appears to be a term borrowed from dyers, who say of any thing that it is *recoctum*, when it has been dipped several times, and has taken the color well. Hence those were called *recocti* whom long use and practice had rendered expert.—56. *Quinqueviro.* The *Quinqueviri* were individuals chosen from the people to execute certain minor duties, such as distributing public lands, repairing walls and towers, &c. It was a station of no great importance or respectability, as may be inferred from the text.—*Corvum hiantem.* An allusion to the well-known fable of the fox and the raven. The epithet *hiantem* represents the bird as in the act of opening its mouth, and allowing the meat to fall to the ground.—57. *Captator.* "The fortune-hunter," or "will-catcher."—*Corano.* Coranus is the name of the notary to whom allusion has just been made, and the story is told by Tiresias in the 62d and subsequent verses.

58–69. 58. *Num furis*, &c. "Art thou really inspired, or dost thou purposely mock me, in thus uttering obscurities?" *Furis* here refers to the supposed influence of prophetic inspiration on the mind of the seer.—59. *Aut erit aut non.* "Will either come to pass or will not," as I shall have predicted.—60. *Divinare.* Equivalent to *divinandi facultatem*.—

61. *Ista fabula.* "That story," to which thou wast alluding.—62. *Juvenis.* The prophet, with mock gravity, fixes the time of this important event, the poet taking occasion to compliment Augustus. The reference, in the term *juvenis*, is to Octavianus (Augustus). As the present satire was written between A.U.C. 719 and 721, Octavianus, at this time, must have been about thirty years of age, and might therefore, without any impropriety, be still called *juvenis*, according to the Roman acceptation of the term.—*Parthis horrendus.* Consult notes on *Ode* i., 26, 3, and iii., 5, 3.—*Ab alto demissum genus Æneæ.* Alluding to the origin of the Julian line, into which Octavianus had come by adoption.—64. *Forti.* "Stout."—*Procera filia.* "The tall, gawky daughter."—65. *Metuentis reddere soldum.* "Disquieted about the repayment of the principal that he owes." *Soldum* (contracted from *solidum*) here denotes the principal, or the main debt itself, as distinguished from the interest. The disquiet of Nasica in the premises may have arisen from avaricious feelings, or else, and what is far more probable, from a consciousness of his inability to refund what he had borrowed. His creditor is Coranus, to whom he, therefore, marries his daughter, in the hope that his new son-in-law will either forgive him the debt at once, or else leave him a legacy to that amount in his will, which would of course be a virtual release. He is disappointed in both these expectations. Coranus makes his will, and hands it to his father-in-law, with a request that he will read it; the latter, after repeatedly declining so to do, at last consents, and finds, to his surprise and mortification, no mention made in the instrument of any bequest to him or his.—67. *Multum Nasica negatas*, &c. The etiquette of the day required that, in a case like this, there should be merely an interchange of compliments, but no actual examination of the will. Poor Nasica, however, could not resist the tempting offer, and was paid for his curiosity.—69. *Præter plorare.* "Except to go and mourn," *i. e.*, except the bitter feelings attendant upon disappointed hopes.

70–90. 70. *Illud ad hæc jubeo.* "Unto these methods I bid thee add the following." Supply *te addere.*—*Mulier dolosa.* A freed woman is meant.—71. *Senem delirum temperet.* "Shall have got the management of some old dotard."—72. *Laudes, lauderis ut absens.* "Praise them (to him), that thou mayest be praised (by them unto him) when absent."—73. *Sed vincit longe prius*, &c. "But to storm the capital itself is far superior to the former method," *i. e.*, the best and surest way is to gain the old fellow himself. *Prius* is here in the accusative, governed by *vincit.*—*Anus improba.* "A wicked old jade." The epithet *improba* is here used, not with any reference to the moral character of the person spoken of, but in jocose allusion to the mischievous and sportive humor which dictated so strange a will.—74. *Est elata.* Supply *ad funus.*—76. *Scilicet elabi si posset mortua.* "No doubt to try if she could slip through his fingers when dead." Supply *tentans.*—77. *Institerat.* "Had annoyed her." More literally, "had pressed upon her." Supply *ei.*—*Cautus adito.* "Be cautious in thy approaches." Compare verse 48: "*Leniter arrepe.*"—78. *Neu desis operæ*, &c. "Neither on the one hand be wanting in thy efforts, nor on the other be immoderately abundant in them," *i. e.*, nor, on the other hand, overdo the matter. With *abundes* supply *opera.*—79. *Difficilem.* "One that is of a fastidious turn."—*Ultro non etiam sileas.* "And again, thou must not be more silent than is proper."

89–99 80. *Davus sis comicus.* "Copy Davus in the play." The allusion is to a cunning slave in the Andria of Terence.—81. *Capite obstipo.* "With head bent stiffly forward." The attitude of a person showing great deference to another, and having his head stiffly fixed like a *stipes* or stake The leading idea, however, in the phrase is merely that of rigid stiffness, without reference to inclination in any particular direction, and hence while it here denotes deference, and in *Persius, Sat.* iii., 80, indicates an appearance of deep thought, it is applied in Suetonius (*Vit. Tib., c.* 68) to one who walks with head stiffly erect.—*Multum similis metuenti.* "Much like one who stands in awe of another."—82. *Obsequio grassare.* "Ply him with assiduities."—*Increbuit.* "Has begun to freshen."—88. *Velet caput.* The Romans were accustomed, in the city, as a screen from the heat or wind, to throw over their head the lappet of their gown.—84. *Aurem substringe loquaci.* "Lend an attentive ear to him if he is fond of talking." *Substringere* literally means "to bind close," "to tie tight," &c. Hence its figurative signification in the present case.—85. *Importunus amat laudari?* "Is he extravagantly fond of being praised?"—*Ohe jam!* Supply *satis est.*—86. *Urge.* "Press him hard," *i. e.*, ply him well.—89. *Certum vigilans.* "Wide awake," *i. e.*, far from dreaming.—*Quartæ esto partis Ulixes,* &c. The language of the will.—90. *Ergo nunc Dama sodalis,* &c. The construction is as follows: *Sparge subinde, Est sodalis Dama ergo nusquam?* &c. "Throw out, from time to time, some such expressions as these: 'Is my friend Dama then no more?'" &c.—91. *Unde mihi tam fortem tamque fidelem?* Supply *parabo.*—92. *Et si paulum potes illacrymare.* "And if thou canst shed a few tears, do so." Understand *illacryma.*—*Est gaudia prodentem vultum celare.* "One is able, in this way, to disguise a countenance indicative otherwise only of joy." *Est* is here equivalent to *licet,* and the passage may be paraphrased as follows: "*licet lacrymando animi lætitiam de hereditate, in vultu expressam, occultare.*"—94. *Permissum arbitrio.* "Left to thy discretion."—*Sine sordibus.* "Without any meanness."—95. *Egregie factum.* "Celebrated in a handsome manner."—96. *Forte senior male tussiet.* "Happens to be advanced in years, and to have a bad cough."—*Huic tu dic, ex parte tua,* &c. "If he wishes to become the purchaser, either of a farm or a house, out of thy share, do thou tell him that thou wilt make it over to him with pleasure for a nominal sum," *i. e.*, for nothing at all. *Addicere nummo* is to make a thing over to another for any small piece of money, just to answer the law, which required that, in the transfer of property, *money* should be given as an equivalent, in order to render the sale a valid one. This species of sale, therefore, was in reality a gift or present.—99. *Imperiosa trahit Proserpina.* "The inexorable Proserpina drags me hence."—*Vive valeque.* A common form of bidding farewell.

SATIRE VI. A panegyric on the felicity of rural existence, in which the poet contrasts the calm and tranquil amusements of the country with the tumultuous and irregular pleasures of the capital, and delightfully expresses his longing after rural ease and retirement. In order to give force to his eulogy on a country life, he introduces the well-known and apposite fable of the town and country mouse.

1–12. 1. *In votis.* "Among my wishes," *i. e.*, one of my wishes.—

Modus agri non ita magnus. "A piece of ground, not so very large." Literally, "not so large." In cases like the present, *ita* is commonly said to have the force of *valde*, or *admodum*. The expression, however, is in fact an elliptical one, and *ita* retains its natural meaning; *i. e.*, "not *so* large (as people commonly wish for)." Compare *Hand, ad Tursellin.*, iii., p. 489.—2. *Jugis aquæ fons* "A spring of never-failing water."—3. *Et paulum silvæ super his.* "And a little woodland in addition to these." Compare the Greek ἐπὶ τούτοις.—*Auctius atque Di melius fecere.* "The gods have done more bountifully, and better, for me than this."—5. *Maia nate.* He addresses his prayer to Mercury, not only because this god was a patron of poets in general, and Horace, as we find in his odes, had been particularly favored and protected by him, but also because he presided over all sudden acquisitions of wealth, or increase of worldly prosperity.—*Propria.* "Lasting," *i. e.*, permanently mine.—*Ratione mala.* "By evil means."—7. *Vitio culpave.* "By vicious profusion or culpable neglect."—8. *Veneror.* In the sense of *precor*.—9. *Accedat.* "May be added unto me."—*Denormat.* "Spoils the shape of," *i. e.*, prevents from being square and even. Equivalent to *denormem reddit*.—10. *Fors quæ.* "Some chance." *Quæ* is here put for *aliqua*.—11. *Thesauro invento qui mercenarius*, &c. The construction is, *Qui thesauro invento mercatus est illum ipsum agrum* quem uti *mercenarius aravit*.—12. *Dives amico Hercule.* "Enriched by the favor of Hercules." Sudden acquisitions of gain were ascribed to both Hercules and Mercury (compare note on verse 5), with this distinction, however, according to Casaubon (*ad Pers.*, ii., 11), that when any thing was found in the forum, or in the streets of the city, it was attributed to Mercury, as being θεὸς ἀγοραῖος, and if elsewhere, to Hercules, as πλουτοδότης.

13–19. 13. *Si quod adest gratum juvat.* "If what I at present have pleases and makes me grateful." *Quod adest* is equivalent here to the Greek τὸ παρόν.—14. *Et cetera præter ingenium.* The poet prays to have every thing fat except his understanding. We have here a play on the double meaning of *pingue*, which, when applied to *ingenium*, denotes an understanding that is heavy and dull.—16. *In arcem.* The poet regards his country house as a mountain citadel inaccessible to the cares and annoyances that besieged him at Rome.—17. *Quid prius illustrem Satiris Musaque pedestri?* The effect of this parenthesis is extremely pleasing: no sooner is allusion made to his escape from the noise and crowd of the capital, than the poet, struck with the idea of the pure enjoyment that awaits him amid the peaceful scenery of his Sabine vale, breaks forth into the exclamation: "What can I rather celebrate in my Satires and with my prosaic Muse?" *i. e.*, what rather than the pleasures of this retirement can I celebrate in the prosaic verse of my satiric productions?—*Musaque pedestri.* Compare the Greek form of expression, πεζὸς λόγος, to indicate "prose," and note on *Ode* ii., 12, 9.—18. *Plumbeus.* The epithet well expresses the influence produced on the human frame by the wind alluded to, in rendering it heavy and inert. The poet's retreat was covered by mountains, in such a manner that he had nothing to fear from its bad effects.—19. *Auctumnusque gravis.* "And the sickly autumn." The season when the wind just mentioned prevails.—*Libitinæ quæstus acerbæ.* "The gain of the baleful Libitina." The allusion is to the numerous deaths in the sickly period of autumn, and the gain accruing there-

from to the Temple of Libitina, the goddess of funerals, where all things requisite for interments were either sold or hired out.

20–27. 20. *Matutine pater.* "Father of the morning." The poet, intending to describe the employments and bustle of the capital, imitates the custom of the epic writers, and, as they commence their labors with the invocation of some muse, so here he begins with an address to Janus, the god to whom not only the opening of the year was consecrated, but also that of the day.—*Seu Jane libentius audis.* "Or if with more pleasure thou hearest the appellation of Janus." *Jane* is here taken materially, as occurring in the language of invocations. Many commentators, however, prefer giving *audis* at once, like the Greek ἀκούεις, the meaning of *diceris* or *appellaris*.—21. *Unde.* "From whom," *i. e.*, under whose favoring influence.—23. *Romæ sponsorem me rapis.* "When at Rome, thou hurriest me away to become bail for another." The address is still to Janus, who is here supposed to be assigning to each individual his employments for the day, and among the rest giving his also to the poet.—*Eia, ne prior officio*, &c. "Come, make haste! lest any one answer to the call of duty before thee," *i. e.*, lest any one anticipate thee in this office of friendship. This is uttered by the god.—25. *Radit.* "Sweeps."—*Seu bruma nivalem*, &c. "Or whether winter contracts the snowy day within a narrower circle." *Bruma* (quasi *brevima*, i. e., *brevissima* dies) is properly the winter solstice, the shortest day in the year: here, however, it is taken to denote the season of winter generally. The inequality in the length of the solar day is very beautifully illustrated by a figure drawn from chariot-races, in which the driver, who was nearest the *metæ*, or goal (around which the chariots had to run), marked a narrower circuit, and was therefore called *interior*, while those further off were obliged to take a larger compass, and were hence styled *exteriores*.—26. *Ire necesse est.* "Go I must."—27. *Postmodo, quod mi obsit,* &c. "After this, when I have uttered, with a clear voice and in express words, what may prove an injury to me at some future day, I must struggle with the crowd, and rough measures must be used toward those who move slowly along," *i. e.*, who move at a slow pace before me and block up the way. The expression *clare certumque locuto* refers to the formality of becoming bail for another. After this is done, the poet leaves the court, and endeavors to make his way through the crowd. In order to accomplish this, he has to push aside, without much ceremony, all who oppose his progress by their slow and dilatory movements.

29–35. 29. *Quid tibi vis, insane?* &c. "'What dost thou want, madman? and what meanest thou by this rude behavior?' exclaims one of the crowd, pursuing me with imprecations."—30. *Tu pulses omne quod obstat*, &c. "Must thou push aside whatever comes in thy way, if, with a head full of nothing else, thou art running as usual to Mæcenas?"—31. *Recurras.* The peculiar force of this compound, in the present instance, as indicating the habitual repetition of an act, is deserving of notice.—32. *Hoc juvat et melli est.* His visits to Mæcenas are here meant.—*Atras Esquilias.* Alluding to the circumstance of this quarter having been a common burial-place for the poor, before the splendid residence of Mæcenas was erected there. Compare *Sat.* i., 8, 14.—33. *Aliena negotia centum*, &c. "A hundred affairs of other people leap through my head and

around my side," *i. e.*, beset me on every side. Compare the form which the same idea would assume in our vulgar idiom: "I am over head and ears in the affairs of others." Wüstemann thinks that Horace at the time was acting as a *scriba*, or secretary, to Mæcenas.—34. *Ante secundam.* "Before eight." Literally, "before the second hour." We must suppose that, when Horace reaches the abode of his patron on the Esquiline, a slave meets him, and mentions who had been there for him, and what they wished.—35. *Ad puteal.* "At the puteal." The term *puteal* properly means the inclosure surrounding the opening of a well, to protect persons from falling into it. It was either round or square, and seems usually to have been of the height of three or four feet from the ground. It is then taken to denote any cavity or hole in the earth, surmounted by a cover; and, last of all, signifies a place surrounded by a wall, in the form of a circle or square, and roofed over, resembling somewhat a kind of altar. These little structures were commonly erected on spots which had been struck by lightning, though not always. The puteal of Libo is supposed by C. F. Hermann to have been the same with the old puteal erected in the Forum, either on account of the whetstone of the Augur Navius, or because the spot had been struck by lightning. This was repaired and rededicated by Scribonius Libo, who had been commanded to examine the state of the sacred places. Libo erected in its neighborhood a tribunal for the prætor, in consequence of which the place was, of course, frequented by persons who had law-suits, such as money-lenders and the like

36–44. 36. *De re communi scribæ*, &c. "The notaries, Quintus, requested that thou wouldst bear in mind to return to them to-day, in order to consult about an important and novel matter, which concerns their whole number." The *scribæ* were notaries or clerks, who wrote out the public accounts, the laws, and all the proceedings of the magistrates.—38. *Imprimat his cura Mæcenas*, &c. "Be so good as to get Mæcenas to seal these tablets," *i. e.*, to put the imperial seal to these writings. Mæcenas would seal them in the name of the emperor, from whom he had received the imperial signet; a duty which appertained to him as *præfectus urbis* and the minister of Augustus. The address in the text comes, not like the two previous ones, through the medium of the slave, but from the applicant himself.—39. *Dixeris.* For *si dixeris*, and that for *si dixerim.—Si vis, potes.* "Thou canst if thou wilt."—40. *Septimus octavo propior*, &c. "The seventh year, approaching to the eighth, is now, if I mistake not, elapsed," *i. e.*, 'tis now, if I mistake not, nearly eight years. The elegant use of the subjunctive mood in *fugerit*, which we have endeavored to preserve in our version, must be carefully noted.—42. *Duntaxat ad hoc*, &c. "Only thus far, however, as one whom he might wish to take along with him in his chariot, when going on a journey."—44. *Hoc genus.* "Of this kind," *i. e.*, such as these that follow.—*Threx est Gallina Syro par?* "Is Gallina, the Thracian, a match for Syrus?" The allusion is to two gladiators of the day, and the term "Thracian" has reference, not to the native country of the individual in question, but to the kind of arms in which he was arrayed, imitating those of the Thracians. The *Mirmillo*, to whom the *Threx* was usually opposed, was armed in the Gallic fashion, with the figure of a fish (*μορμύλου* or *μορμύρου*) on his helmet. Syrus is here the *Mirmillo*, and as the fight was to take place probably in a few days, Mæcenas asks Horace what his opinion was with respect to it. (*Keightley, ad loc.*)

45–50. 45. *Matutina parum cautos*, &c. "The cold morning air begins now to pinch those who neglect to provide against it," *i. e.*, who do not put on attire suited to the change of the season.—46. *Et quæ.* "And other things which." For *et alia quæ.—Bene.* "Safely." The reference is to things of no importance, which may be *safely* confided to any one, even if he be of the most loquacious and communicative habits, since it is a matter of indifference whether he divulges them or not. The expression *auris rimosa* ("a leaky ear," "an ear full of chinks") is opposed to *auris tuta*, and imitated from Terence (*Eun.*, i., 2, 25).—48. *Noster.* "Our friend." The reference is to Horace, and the term itself is quoted, as it were, from the sneering language of others in relation to him.—*Ludos spectaverit una*, &c. "If he has witnessed the public spectacles in company with Mæcenas, if he has played ball along with him in the Campus Martius; Lucky fellow! all exclaim." With *spectaverit* and *luserit* respectively, understand *si.*—50. *Frigidus a Rostris manat*, &c. "If any disheartening rumor spreads from the Rostra through the crowded streets." With *manat* understand *si.—Rostris.* The *Rostra* are here named as being the most conspicuous object in the forum, and the place where the greatest crowds were accustomed to assemble. By the term *Rostra* is meant the elevated seat from which the Roman orators, and men in office, addressed the assembled people. The appellation was derived from the circumstance of its having been adorned with the *beaks* of some galleys taken from the city of Antium. (*Liv.*, viii., 12.)

52–63. 52. *Deos.* Alluding to Augustus and Mæcenas, and analogous to our term "the Great."—54. *Ut tu semper eris derisor!* "How fond thou always art of playing the fool with other people," or, more literally, "what a roguish dissembler thou wilt ever be."—55. *Si quidquam.* "If I have heard any thing at all about the matter." Understand *audivi.—Militibus promissa Triquetra prædia*, &c. "Is Cæsar going to give the lands he promised the soldiers in Sicily or Italy?" According to Bentley, the reference here is to the division of lands which took place after Augustus had overthrown Sextus Pompeius, and brought Lepidus to subjection.—*Triquetra.* An appellation given to Sicily from its triangular shape.—57. *Unum.* Equivalent to *præ omnibus aliis.*—58. *Scilicet.* "To be sure."—59. *Perditur hæc inter*, &c. "Amid such things as these the whole day is lost for poor me, not without many a secret aspiration," *i. e.*, not without aspirations like the following.—61. *Somno.* The allusion is to the mid-day slumber, or siesta, so customary in warm climates. The poet sighs the more deeply for this, as it will not be broken in upon by the annoying duties of a city life.—*Inertibus horis.* The *dolce far niente* of the modern Italians.—62. *Ducere sollicitæ jucunda oblivia vitæ.* "To drink a sweet oblivion of the cares of life." A beautiful allusion to the fabled waters of Lethe, which all who entered Elysium previously drank, and lost, in consequence, every recollection of the cares and troubles of life.—63. *Faba Pythagoræ cognata.* "The bean related to Pythagoras." A playful allusion to the famous precept of Pythagoras, to abstain from beans, *κυάμων ἀπέχεσθαι.* This precept is one of the mysteries which the ancient Pythagoreans never disclosed. Horace, however, evidently refers here to that solution which makes the philosopher to have regarded beans as among the receptacles of souls, and hence he jocosely styles the bean *cognata*, on the supposition of its containing the soul of some relation of the sage's.

65–87. 65. *O noctes cœnæque deum!* "Ah! nights and refections of the gods!" Equivalent to *noctes cœnæque deis dignæ*. They went late to dinner and sat late.—*Meique.* Understand *familiares* or *amici*.—66. *Ante larem proprium.* "Before my own hearth." Analogous, in one sense, to our modern phrase, "by my own fireside." It would appear that people in the country used to dine and sit, especially in cold weather, in the *atrium*, by the hearth of which was placed the family *lar*.—*Vernas procaces.* "My saucy house-slaves." Those slaves who were born in their master's house were called *vernæ*, and were more forward and pert than others, because they were commonly more indulged.—67. *Libatis dapibus.* "From the dishes off which we have supped." *Libatis* is here used in the sense of *degustatis* or *adesis*.—*Prout.* To be pronounced as a monosyllable.—68. *Inæquales.* "Of different sizes," *i. e.*, either large or small, as might suit the guest.—69. *Legibus insanis.* Alluding to the laws which the master of the feast, or symposiarch, at the ancient entertainments, was accustomed to impose on the guests, and in conformity with which, they were compelled to drink equal quantities of liquor, and out of cups of an equal size.—*Seu quis capit acria fortis pocula.* "Whether one of a strong head chooses brimming bumpers." The expression *acria pocula* is intended to denote such cups as best suit hard drinkers, *acres potores*.—70. *Uvescit.* "Grows mellow."—72. *Lepos.* The name of a celebrated dancer of the day, and in high favor with Augustus. He derived his name, according to the scholiast, from his graceful dancing, a *lepide* saltando.—73. *Agitamus.* "We discuss."—75. *Usus rectumne.* "Utility or virtue." The former of these indicates the Epicurean doctrine, the latter the Stoic.—76. *Quæ sit natura boni*, &c. "What is the nature of good, and what its perfection."—77. *Garrit aniles ex re fabellas.* "Prates away old wives' tales adapted to the subject in hand." The expression *aniles fabellas* must be here taken without the least intermixture of irony.—78. *Arelli.* Arellius would seem to have been some wealthy individual in the neighborhood, full of anxious care (the curse that generally accompanies wealth) respecting the safe possession of his treasures. The whole moral of the story which is here introduced turns upon the disquiet and solicitude that are so often the companions of riches.—79. *Olim.* "Once upon a time."—80. *Rusticus urbanum murem mus*, &c. The beautiful effect produced by the antithetical collocation of the words in this line is deserving of all praise. It is repeated in the succeeding one.—*Paupere cavo.* "In his poor hole."—82. *Asper.* "Frugal."—*Ut tamen arctum*, &c. "Yet so as to open, at times, in acts of hospitality, his bosom, closely attentive otherwise to his narrow circumstances." *Ut tamen* is equivalent to *ita tamen ut*, and *arctum animum*, as Döring well explains it, to *animum arctis rebus intentum*.—83. *Quid multa?* "To cut short a long story."—*Neque ille invidit.* "He neither grudged him," *i. e.*, he spread plentifully before him.—*Sepositi.* "Hoarded."—86. *Fastidia.* "The daintiness."—87. *Tangentis male.* "Who scarcely deigned to touch."

88–109. 88. *Pater ipse domus.* "The good man of the house himself." The country mouse is thus pleasantly styled, as the entertainer of the city mouse.—*Palea in horna.* "On fresh straw," *i. e.*, just collected in this year's harvest.—89. *Esset ador loliumque.* "Kept eating wheat and darnel." By *ador*, strictly speaking, is here meant a species of grain, of the *genus Triticum*, called by the Germans "Dinkel," "Spelz," and by

us "Spelt."—*Relinquens.* Understand *hospiti.*—91. *Nemoris.* The term *nemus* is here taken to denote "a woody height."—*Patientem vivere.* "In leading a life of privations."—93. *Mihi crede.* "Take my advice."—*Terrestria quando mortales animas,* &c. "Since all terrestrial things live, having obtained as their lot mortal souls," *i. e.,* since mortal souls have been allotted to all things that exist upon the earth. The city mouse, having seen more of the world than his country acquaintance, appears to great advantage by the side of the latter, and deals out the doctrines of Epicurus respecting the non-existence of a future state with all the gravity of a philosopher. A mouse turned skeptic is, indeed, an odd sight!—95. *Quo bone circa.* A tmesis for *quocirca bone.*—98. *Pepulere.* "Had wrought upon." Equivalent to *impulere.*—100. *Jamque tenebat nox,* &c. An amusing imitation of the gravity and dignity of epic verse. According to the poets, Night ascends from the east in her chariot, as the sun is sinking in the ocean, and pursues her course toward the west.—102. *Cocco.* The ancients regarded the *coccus* as a kind of grain. It is, in reality, however, an excrescence on the bark of the *Quercus coccifera,* containing little worms, which yield a juice that gives a beautiful scarlet dye.—*Canderet.* "Glowed."—105. *Quæ procul exstructis,* &c. "Which were from yesterday in baskets piled up at a little distance." These were probably like our plate-baskets, used for removing the dishes. Since *procul* implies distance without limitation, it may signify "hard by" as well as "afar off."—107. *Veluti succinctus cursitat hospes.* "He runs up and down like an active host."—108. *Continuatque dapes.* "And keeps serving up one dish after another."—*Verniliter ipsis fungitur officiis.* "Performs all the duties of an attentive servant." Literally, "performs the duties themselves of the entertainment like a slave."—109. *Prælibans.* "Tasting previously." The city mouse here performs the office of *prægustator.* The *prægustatores* were slaves, whose business it was to ascertain, by previously tasting them, whether the dishes to be set on table were properly seasoned or not.

110–117. 110. *Bonisque rebus agit,* &c. "And plays the part of a delighted guest amid the good cheer which surrounds him."—112. *Valvarum.* "Of the folding doors."—*Lectis excussit utrumque.* "Drove them each in terror from their couches."—*Currere per totum,* &c. Being both strangers in the house, they did not know where to find a hole.—114. *Molossis canibus.* Consult note on *Epode* vi., 5.—151. *Tum.* When they had got into a place of safety.—116. *Valeas.* "Fare thee well."—117. *Tenui ervo.* "With the humble vetch."

Satire VII. The dialogue which here takes place between Horace and one of his slaves must be supposed to have been held during the *Saturnalia.* Availing himself of the freedom allowed to his class during that season of festive enjoyment, the slave upbraids his master with his defects and vices, and maintains, in conformity with one of those paradoxes borrowed from the Grecian schools, that the wise man alone is free His sarcasms have so much truth and bitterness, that his master at length loses temper, and, being unable to answer him, silences him with menaces. The fifth satire of Persius hinges on the same philosophical paradox; but that poet has taken twice the number of verses to express the

same ideas as Horace, and, after all, has expressed them more obscurely (*Dunlop's Roman Literature*, vol. iii., p. 259.)

1–8. 1. *Jamdudum ausculto*, &c. "I have for a long while been listening to thy remarks, and, being desirous of speaking a few words with thee, I dread to do so because I am a slave."—2. *Davusne?* "Is this Davus?" The poet expresses his angry surprise at the familiarity of his slave, but a moment after recollects himself, and grants him the usual licence of the Saturnalia.—*Ita.* "'Tis even so."—3. *Et frugi quod sit satis*, &c. "And an honest one, too, as far as is needful, that is, so that thou mayest think him likely to live long." *Frugi* is generally regarded as a dative case of the old noun *frux*, used adjectively. It is more probably, however, an actual adjective, shortened from a form *frugis* by dropping the final letter.—3. *Hoc est, ut vitale*, &c. The Romans had the same popular prejudice among them that exists even at the present day. When any one was distinguished in an eminent degree for virtue or merit, they imagined he would not live long. Davus therefore explains, in accordance with this belief, what he means by *quod sit satis*. He is honest enough, but not to such a degree as may tempt the gods to withdraw him from the earth.—4. *Age, libertate Decembri*, &c. The reference is to the festival of the Saturnalia.—6. *Constanter*. "Without any intermission," *i. e.*, they pursue one constant course of vice. Davus here enters upon his subject with the voice and manner of his master. The character of Priscus is of the same kind with that of Tigellius in the third satire of the first book.—7. *Propositum*. "Whatever they have once proposed unto themselves," how dishonorable soever it may be.—*Natat*. "Fluctuate."—8. *Pravis obnoxia*. "Exposed to the contamination of evil."—*Sæpe notatus cum tribus anellis*, &c. "Priscus was frequently observed with three rings, at other times with his left hand completely bare of them," *i. e.*, Priscus sometimes wore three rings on his left hand, at other times none. With *inanis* supply *anellis*.

10–14. 10. *Vixit inæqualis*. "He led an inconsistent life." "*Nil æquale homini fuit illi.*"—*Clavum ut mutaret in horas*. "So as to change his *clavus* every hour," *i. e.*, so as to appear one moment in the *latus clavus* of a senator, and at another in the *angustus clavus* of an *eques*. From this it would follow that Priscus, if he had, indeed, any real existence, was a member of the equestrian order, and of senatorian rank.—11. *Ædibus ex magnis subito se conderet*, &c. "From a splendid mansion he would on a sudden hide himself in a place from which one of the more decent class of freedmen could hardly with propriety come out." *Mundior* literally means one a little more attentive than ordinary to the decencies and proprieties of life, and hence *mundior libertinus* denotes one of the more decent class of freedmen, and who is raised above the ordinary level.—13. *Doctus*. "As a man of letters." The early editions exhibit *doctus*, which is the reading also of many MSS., and is given by Bentley, Heindorf, Orelli, and Jahn. A greater number of MSS. give *doctor*, but, as Keightley remarks, it seems absurd to suppose a Roman senator giving lectures at Athens.—14. *Vertumnis, quotquot sunt, natus iniquis*. "Born beneath the anger of the Vertumni, as many as there are." *Vertumnus* was an ancient deity of the Etrurians, whose worship was brought to Rome. He possessed, like the Grecian Proteus, the power of transform-

ing himself into any shape or form at pleasure, an attribute which the plural name is here purposely used to express, as if each new shape were a separate Vertumnus. Hence the meaning here intended to be conveyed is as follows: that when Priscus was born, Vertumnus, in anger, gave him a changing, fickle, and inconstant disposition.

15–26. 15. *Justa.* "Well-merited," *i. e.*, the just punishment of his intemperance and high living.—16. *Contudit.* "Had crippled."—17. *Phimum.* "The box" in which the *tali* and *tesseræ* were shaken, and from which they were thrown out upon the gaming board. It is the same, therefore, with our modern dice-box. Other names for it were *fritillus* and *pyrgus*. It was formed with parallel indentations on the inside, so as to make a rattling noise when the dice were shaken out. *Phimus* is the Greek φιμός Latinized.—*Talos.* The *tali* here meant are those described in the note on *Ode* ii., 7, 25. For the other kind, consult note on *Sat.* ii., 3, 171.—18. *Pavit.* "Maintained" or "kept."—19. *Tanto levius miser ac prior illo*, &c. "By so much less wretched and better off than the other, who one while struggles with a tight, another with a loosened cord," *i. e.*, who one moment struggles with his passions, and the next instant yields to their violence. Orelli regards this as a metaphor, borrowed from the movements of seamen, who sometimes pull the sheets of the sails too taut, sometimes leave them loose.—21. *Hodie.* Equivalent here to *statim.*—*Hæc tam putida.* "Such stupid stuff as this."—22. *Furcifer.* "Rascal." The term *furcifer* literally denotes a slave who has been subjected to the punishment of the *furca*. It was a piece of wood that went round their necks, and to which their hands were tied. In this state they were driven about the neighborhood under the lash, more, however, for the sake of ignominy than that of actual bodily punishment.—23. *Plebis.* In the sense of *populi.*—24. *Ad illa.* Supply *quæ laudas.*—*Te agat.* "Transfer thee."—25. *Aut quia non sentis*, &c. "Either because thou dost not really think that to be more correct, which thou criest up as such."—26. *Firmus.* "With any kind of firmness."—*Et hæres nequidquam cœno*, &c. "And stickest fast, vainly desiring to pluck thy foot out of the mire."

28–36. 28. *Romæ.* "When at Rome."—29. *Levis.* "Ever fickle."—30. *Securum olus.* "Thy quiet dish of herbs."—*Ac, velut usquam vinctus eas*, &c. "And, as if thou always goest out any where to sup on compulsion, so, if not invited abroad, thou callest thyself a lucky fellow, and art delighted, because thou art obliged to drink nowhere."—32. *Jusserit ad se Mæcenas*, &c. The train of ideas is as follows: But see how inconsistent thy conduct is in this also. Should Mæcenas invite thee to sup with him, immediately with a loud tone of voice thou callest on thy slaves to bring thee whatever may be needed for the visit, and bastenest away with rapid footsteps. The buffoons, who expected to sup with thee, depart, after heartily cursing and abusing thee aside.—33. *Serum, sub lumina prima.* "Late in the evening, at the first lighting of the lamps." The usual time for the Roman *cœna* was the ninth hour, or three o'clock afternoon in summer, and the tenth hour in winter. Mæcenas, however, being intrusted, as minister, with the administration of a wide empire, could not observe so seasonable an hour as others.—34. *Oleum.* The oil is here wanted for the lamp which is to guide his footsteps as he proceeds

to the residence of his patron, and also when returning from the same.—36. *Mulvius et scurræ.* Supply *ceteri.* Horace would seem from this to have had parasites of his own as well as the great. In a city like Rome, which might be called a world in itself, this could not be well otherwise. —*Tibi non referenda precati.* "After having uttered secret imprecations against thee." The expression *tibi non referenda* is equivalent here to *tibi non audienda.*

37–45. 37. *Etenim, fatcor, me, dixerit ille,* &c. Mulvius here utters a part of the abuse which has just been alluded to. It must be supposed, however, to be spoken aside.—*Dixerit ille.* "Mulvius may say."—38. *Duci ventre levem.* "That I am easily led away by my stomach," to play the part of a parasite and buffoon.—*Nasum nidore supinor.* "I raise my nose at a savory smell." A Græcism for *nasus mihi supinatur.*—39. *Si quid vis.* "If thou pleasest."—40. *Ultro.* "Unprovoked by me."—41. *Verbisque decoris obvolvas vitium?* "And wilt thou cloak thy vices beneath specious names?"—42. *Quid si me stultior ipso,* &c. Davus now speaks in his own person. "What if thou art found to be a greater fool even than myself, who was purchased for five hundred drachmas?" *i. e.,* even than myself, a poor cheap slave. Five hundred drachmas was a low price for a slave. It would amount in our currency to about $88.—43. *Aufer me vultu terrere,* &c. Horace, unable to bear patiently the sarcasms of Davus, especially the one last uttered, assumes an angry look, and raises his hand in a threatening manner, and hence the slave observes, "Away with trying to terrify me by that look; restrain thy hand and thy anger."

45–51. 45. *Tune mihi dominus,* &c. "Art thou, my master, thyself subjected to the dominion of so many and powerful passions and men, whom the prætor's rod, though thrice and four times laid upon thy head, can never free from wretched fears?"—46. *Vindicta.* The rod with which the prætor touched the head of those who received their freedom, according to the form of manumission styled "*per Vindictam.*" The meaning of the passage is, that the prætor might make the body indeed free, but not the mind. This last was only to be accomplished by wisdom.—48. *Adde super, dictis quod non levius valeat.* "Add, besides, what is of no less weight than the things already mentioned by me."—49. *Vicarius.* "An underling." Slaves were sometimes allowed by their masters to lay out what little money they had saved with their consent (called their *peculium*) in the purchase of a slave for themselves, who was styled *vicarius,* and from whose labors they might make profit.—*Uti mos vester ait.* "As your custom expresses it," *i. e.,* as it is customary with your masters to call him.—50. *Tibi quid sum ego?* "What am I in respect of thee?"—51. *Aliis servis miser, atque duceris,* &c. "Art thyself a wretched slave to others, and art managed, as a puppet is by means of sinews not his own."

53–61. 53. *Sapiens.* Davus here quotes the well-known maxim of the Stoic sect. Consult note on *Sat.* i., 3, 123.—*Sibi qui imperiosus.* "Who exercises dominion over himself."—55. *Responsare cupidinibus,* &c. "Firm in resisting his appetites, in contemning the honors of the world." *Fortis responsare* is a Græcism for *fortis in responsando,* and so, also, *fortis contemnere* for *fortis in contemnendo.*—56. *In se ipso totus.* "Relying solely on himself." According to the Stoics, since those things only are

truly good which are becoming and virtuous, and since virtue, which is seated in the mind, is alone sufficient for happiness, external things contribute nothing toward happiness. The wise man, in every condition, is happy in the possession of a mind accommodated to nature, and all external things are consequently indifferent.—*Teres atque rotundus.* "Smooth and round." The metaphor is taken from a globe, which the ancients regarded as the most perfect of forms. Our defects are so many inequalities and roughnesses, which wisdom polishes and rubs off. The image, too, suits extremely well with the other part of the description, *in se ipso totus.—Externi ne quid valeat,* &c. "So that no external substance can adhere to the surface, by reason of the polish which it possesses," *i. e.,* so that no moral defilement can attach itself where there is nothing congenial to receive it.—58. *Manca.* "With feeble power."—*Potesne ex his ut proprium quid noscere?* "Canst thou, out of all these qualities, recognize any one that belongs peculiarly to thee?"—59. *Non quis.* "Thou canst not." *Quis* from *queo.*—60. *Dominus non lenis.* "An unrelenting master," *i. e.,* the tyrant sway of thy passions.—61. *Versatque negantem.* "And urges thee on, though striving to resist." Equivalent to *repugnantem incitat.*

62–67. 62. *Pausiaca torpas tabella.* "Art lost in stupid admiration of a picture by Pausias." Pausias was a Greek painter, a native of Sicyon, and flourished about 360 B.C. As his works were mostly what we call cabinet pictures, there might be many of them at Rome. (*Keightley, ad loc.*)—63. *Qui peccas minus atque ego,* &c. "How art thou less deserving of blame than I?"—*Fulvi, Rutubæque, aut Placideiani,* &c. Fulvius, Rutuba, and Placideianus were three famous gladiators of the day, and the allusion in the text is to the delineations of gladiatorial combats, which were put up in public, and were intended to announce the coming sports, being analogous in this respect to our modern show-bills. These representations were in general rudely drawn; sometimes, however, much skill was displayed in their execution.—64. *Contento poplite.* "With the sinews of the ham strongly stretched." This is intended to represent the posture of a gladiator, when facing his antagonist, resting firmly on one leg, and having the other thrown out in advance, "*contento poplite.*"—67. *Nequam et cessator Davus,* &c. The connection is as follows: "Davus, if he spends any time in gazing upon such sights, is called a knave and a loiterer, while thou art styled a nice and experienced judge of ancients works of art." *Audis,* literally, "thou hearest thyself styled," in imitation of the Greek usage with respect to the verb ἀκούω. Consult note on *Sat.* ii., 6, 20.

69–85. 69. *Nil ego.* "I am called a good-for-nothing rascal."—*Tibi ingens virtus atque animus,* &c. "Do thy mighty virtue and courage resist the temptation of a good supper?" Compare, as regards *responsat,* verse 85.—71. *Obsequium ventris mihi perniciosius est,* &c. The train of ideas is as follows: if I, in order to satisfy the cravings of a hungry stomach, lay my hands on a smoking cake, it is more fatal to me; and why, pray? Because my back must pay for it. And dost thou imagine that thou obtainest with any more impunity those rare and exquisite dishes? Thou wilt pay in truth but too dearly for them. Those endless repasts create only palling and distaste, and thy enfeebled and tottering

feet can not sustain the weight of thy pampered and sickly frame.—73. *Quæ parvo sumi nequeunt.* "Which can not be obtained at a trifling expense." Equivalent to *quæ parvo pretio parari non possunt.*—74. *Inamarescunt.* "Begin to pall." Compare *Sat.* ii., 2, 43.—75. *Illusique pedes.* "And thy tottering feet."—76. *Qui uvam furtiva mutat strigili.* "Who exchanges a stolen scraper for a bunch of grapes." *Uva* is here taken collectively. By the *strigilis* of the Romans was meant a kind of scraper, used in the baths, to rub off the sweat and filth from the body. It was made of horn or brass, sometimes of silver or gold. Consult *Dict. Antiq., s. v.*—77. *Qui prædia vendit, nil servile,* &c. "And has he nothing servile about him, who, the slave of his appetite, sells his estates," *i. e.*, in order to obtain means for its gratification.—79. *Tecum esse.* "Hold converse with thyself."—*Non otia recte ponere.* "Nor employ thy leisure moments as they should be employed."—80. *Teque ipsum vitas fugitivus et erro.* "And shunnest self-examination like a fugitive and a vagrant slave."—83. *Unde mihi lapidem?* "Where shall I get a stone?" In this angry exclamation the verb is omitted by a very natural ellipsis. Supply *sumam* or *petam.*—85. *Accedes opera agro nona Sabino.* "Thou shalt go as the ninth slave to labor on my Sabine farm." Literally, "thou shalt be added to my Sabine farm as a ninth laborer." *Opera* is put for *operarius.* Horace had eight slaves thus employed already, and threatens that Davus shall make the ninth.

SATIRE VIII. This satire contains an account, by one of the guests who was present, of a banquet given by a person of the name of Nasidienus to Mæcenas. The host had invited three persons, of first-rate distinction at the court of Augustus, along with the minister. Mæcenas brought with him besides these invited guests a couple of buffoons to amuse the party. The description of the entertainment exhibits a picture, probably as true as it is lively, of a Roman feast, given by a person of bad taste affecting the manners that prevailed in a superior rank. An ill-judged expense and profusion had loaded the table; every elegance of the season was procured, but was either tainted from being too long kept, or spoiled in dressing by a cook who had forgotten his art in a miser's kitchen. Yet the host commends every dish with such an impertinent and ridiculous affectation, that he at last talks his guests out of his mansion.

1–3. 1. *Nasidieni.* To be pronounced *Nasid-yeni* in metrical reading Who Nasidienus himself was can not be ascertained, nor is it of the least importance. From the 58th verse it would appear that the name of the individual in question was Nasidienus Rufus.—*Beati.* Equivalent to *divitis*, a usage of frequent occurrence in Horace.—2. *Nam nihi convivam quærenti,* &c. The construction is, *Nam dictus es heri mihi quærenti te convivam, potare illic de medio die.* "For I was told yesterday, when seeking to make thee my guest, that thou wast drinking there since noon."—3. *De medio die.* Equivalent, in strictness, to *a medio statim die.* The usual time for the Roman cœna was the ninth hour, or three o'clock afternoon in summer, and the tenth hour in winter. It was esteemed luxurious to sup earlier than this, and an entertainment, therefore, begun before the usual time, and prolonged till late at night, was called, by way of reproach, *convivium tempestivum*, under which class the present one would

fall. What is here stated respecting the hours of the Roman *cœna*, applies, of course, only to times of luxury and wealth. The primitive Romans supped at evening, and made the *prandium*, or dinner, a hearty meal, whereas with their descendants the *prandium* became a very slight repast, and the *cœna* the principal meal.—*Sic ut mihi nunquam in vita fuerit melius.* "Why, it pleased me so much, that nothing in the whole course of my life ever delighted me more."

4–11. 4. *Da, si grave non est.* "Tell me, if it is not too much trouble." —5. *Placaverit.* "Appeased."—6. *Lucanus aper.* Consult note on *Sat.* ii., 3, 234.—*Leni fuit Austro captus.* "It was taken while the south wind blew gently." The flesh of the boar, if the animal was taken when the south wind blew violently, soon became rancid, but if taken when the same wind blew gently, would be tender and *high*. Either by buying it cheap, or by keeping it too long, the boar in question was probably tainted; but the host would insinuate that it had a particular flavor by being taken when the south wind blew gently, and was delicate and tender.—7. *Acria circum rapula*, &c. The articles here mentioned were such as might best, by their sharp and pungent taste, overcome the tainted flavor of the boar, as well as excite the guests to eat.—8. *Rapula.* Consult note on *Sat.* ii., 2, 43.—*Lactucæ.* Consult note on *Sat.* ii., 4, 59.—9. *Pervellunt.* "Arouse." Literally, "pinch," "pluck," &c.—*Allec.* Consult note on *Sat.* ii., 4, 73.—*Fœcula Coa.* "Burned tartar of Coan wine." Consult note on *Sat.* ii., 4, 73.—10. *Puer alte cinctus.* "A young slave tucked high." Among the Romans, the young slaves, employed in the interior of the dwellings, were generally clad in a short tunic, descending no further than the knees. This was done, not so much with a view to activity and expedition, as from a refinement of luxury. The custom is here carried by Nasidienus to a ridiculous extreme, in order that every part of this strange entertainment may be in unison.—*Acernam.* According to Pliny (*H. N.*, xvi., 15), the maple was next in value to the citron wood. The scholiast remarks that the circumstance of his having a maple-wood table is another proof of the sordid habits of Nasidienus, since a man of his riches should have had a table of citron wood, with which, too, the *gausape purpureum*, mentioned immediately after, would have much better comported.—11. *Gausape purpureo.* The *gausape* (*gausapa* or *gausapum*) was a kind of towel or cloth, having on one side a long nap; those used by the rich were made of wool, and dyed of some bright color.—*Et alter sublegit quodcunque jaceret inutile*, &c. The allusion is to the fragments of the feast, the crumbs, bones, &c. The slave, whose duty it was to collect these, was styled *analecta*.

13–20. 13. *Ut Attica virgo cum sacris Cereris.* The allusion is to the *Canephori*, or young Athenian females, who bore, at the mystic festival of Ceres and Proserpina, certain sacred symbols belonging to the secret worship of these deities, covered over in baskets. Their pace was always slow and solemn. Horace, in expressing the comparison between the gait of Hydaspes and that of the females just alluded to, means, of course, to turn into ridicule the stately march of the slave.—14. *Hydaspes.* A slave, as his name proves, from India. The wealthy Romans were fond of having in their household establishments slaves of various nations. —15. *Chium maris expers.* Horace is generally supposed to mean that

this wine, served up by Nasidienus, was of an inferior quality, from the want of salt water; it is more probable, however, that by *expers maris* he intends to insinuate that the wine in question was a factitious or home-made kind, "which had never crossed the sea."—18. *Divitias miseras.* Not uttered by Nasidienus, as some commentators pretend, but by Horace. The poet makes use of this expression as a kind of apposition with *utrumque* in the preceding line. Fundanius states that he has both Alban and Falernian wine, and yet he is prevented by his avarice from offering them to his guests. Horace justly calls these "*divitias miseras.*"—*Una.* Understand *tecum.*—19. *Nosse laboro.* "I am impatient to know."—20. *Summus ego.* "I was first on the highest couch." Consult note on *Sat.* i., 4, 87. Each of the three couches held three persons, and the post of honor on each was the central place, the guests who occupied the middle of each of the three couches being styled respectively *primus summi lecti, primus medii lecti, primus imi lecti.* The most honorable of these three places, and, consequently, of the whole entertainment, was the *primus medii lecti,* and here, on the present occasion, was the post of Mæcenas. The arrangement of the whole party, then, will be as follows: On the *summus lectus* will be placed *Viscus Thurinus, Fundanius,* and *Varius,* the first of these occupying the bottom of the couch nearest the bottom of the table, the second the centre, which makes him *primus summi lecti,* or, as it is expressed in the text, *summus,* and the third the part nearest the top of the table. On the *medius lectus,* the individual nearest the lower extremity of the *summus lectus* will be Servilius Balatro, in the middle will recline Mæcenas, and below him will be Vibidius. On the *imus lectus* the arrangement will be Nomentanus, Nasidienus, and Porcius; the first of these reclining on the upper part of the couch, Nasidienus occupying the middle, and Porcius being the lowest guest of all. It must be borne in mind, that those who recline on the *summus lectus* have their bodies extended upward along the couch in a diagonal direction, and those on the *imus lectus* downward, while the guests on the *medius lectus* recline with their heads toward the *summus lectus.*—*Viscus Thurinus.* Called *Thurinus,* as being probably a native of Thurii in Calabria, and distinguished by this cognomen from the brothers *Visci,* the friends of Horace, mentioned in *Sat.* i., 10, 83.

22–30. 22. *Umbras.* "As uninvited guests." Among the Romans, persons of distinction, when invited to an entertainment, had liberty to bring with them unbidden guests, who were styled *umbræ.* The *umbræ* brought on this occasion by Mæcenas were two buffoons (*scurræ*).—24. *Ridiculus totas simul,* &c. "Who made himself ridiculous by swallowing whole cakes at once." Porcius was a parasite of their entertainer.—*Placentas.* The *placenta* (πλακοῦς) was a thin cake made of flour, cheese, and honey. It was large, and was usually cut into pieces. The art of Porcius seems to have lain in rolling up a *placenta* so that he might gradually swallow it without breaking it, just as a Neapolitan does macaroni. (*Keightley, ad loc.*)—25. *Nomentanus ad hoc,* &c. "Nomentanus was present for this purpose, in order that if any thing should chance to escape the observation of the guests, he might point it out with his forefinger." An individual who performed such a duty as this at an entertainment was styled an *indicator.*—*Cetera turba.* "The rest of the company."—28. *Longe dissimilem noto,* &c. "Which concealed in them

a juice far different from the known one." Hence the office of Nomentanus in pointing out these hidden excellences of the viands. There is much malice, as Dacier well observes, in the ambiguous wording of the text. The food not being over-excellent in its kind, was disguised by sauces and seasoning. Nomentanus declares its taste to be very peculiar and delicate, while Fundanius ironically confesses he had never eaten any thing like it before.—29. *Passeris.* "Of a flounder." Understand *marini.* The fish here meant is the *Pleuronectes Flesus* of ichthyologists. —30. *Ingustata.* "Such as I had never before tasted."

31–38. 31. *Melimela.* "Honey-apples." These properly belonged to the second course, or dessert, and their presence in this part of the entertainment serves only to show how unaccustomed their host was to the rules and proprieties of an entertainment.—*Minorem ad lunam.* "At the waning moon."—32. *Quid hoc intersit.* "What difference this makes," *i. e.*, whether they are gathered when the moon is in her wane, or at any other time.—34. *Nos nisi damnose bibimus*, &c. "If we do not drink to his cost, we shall die unrevenged," *i. e.*, let us drink hard, and punish by so doing the foolish vanity, and sordid and ridiculous avarice of our host. —35. *Vertere.* Understand *cœpit.*—36. *Parochi.* "Of our entertainer." The term is employed here humorously. Consult, as regards its ordinary meaning, *Sat.* i., 5, 46.—38. *Subtile exsurdant palatum.* "Blunt the nice perception of the palate." Literally, "quite deafen." A transference from one sense to another. The true reason, the fear which Nasidienus entertained for his wine, is ironically withheld.

39–46. 39. *Invertunt Allifanis vinaria tota.* "Empty whole wine-jars into Allifanian cups," *i. e.*, drain, by means of Allifanian cups, the contents of entire wine-jars. With *vinaria* understand *vasa*, and *poculis* with *Allifanis.* The Allifanian cups, made at Allifæ, a city of Samnium, were of a larger size than usual. Hence the figurative language of the text.—40. *Imi convivæ lecti.* The allusion is to Nomentanus and Porcius. These, together with Nasidienus, occupied the *imus lectus*, and being desirous, as parasites, of pleasing the avaricious entertainer, "did no harm to the flagons," *i. e.*, drank sparingly of his wine.—42. *Squillas.* Consult note on *Sat.* ii., 4, 58.—*Murænа.* "A lamprey." A kind of sea-eel, of which the Romans were very fond. The best were caught in the Sicilian Straits. The wealthy kept them in their sea-water *piscinæ*, or fish-ponds —*Natantes.* "That were swimming in the sauce." Supply *jure.*—43. *Porrecta.* Alluding to the length of the fish.—*Sub hoc.* "Upon this," *i. e.*, upon the lamprey's being brought in.—44. *Deterior post partum carne futura.* The ablative *carne* is here equivalent to *quod attinet ad ejus carnem*, and the passage may be rendered, "since, after having spawned, it would have been less delicate in its flesh." This is a well-known fact. —45. *His mixtum jus est.* "The sauce was mixed for it with the following ingredients." Supply *rebus* with *his.* Dacier less correctly refers *his* to *squillis* understood: "For these a sauce was mixed as follows."— *Prima.* "The best."—*Venafri.* Consult note on *Sat.* ii., 4, 69.—46. *Garo de succis piscis Iberi.* "With sauce from the juices of the Spanish fish." *Garum* was a species of pickle, made originally from a fish of small size, called by the Greeks γάρος, and afterward from the *scomber*, a fish said to resemble the mackerel. It appears to have been like the modern

anchovy sauce in nature and use. The intestines of the *scomber* were principally used. The best *garum*, and which is meant in this place, was the *garum sociorum*, made at New Carthage, in Spain.—*Piscis Iberi.* The *scomber* was so called because found in abundance on the coast of Spain.

47–53. 47. *Citra mare nato.* Alluding to Italian wine. Compare *Sat.* i., 10, 31.—48. *Dum coquitur*, &c. The Italian wine is to be put in at once, and boiled with the other ingredients. When it has cooled, Chian wine is to be added.—50. *Quod Methymnæam vitio mutaverit uvam.* "Which, by its sharpness, has soured the Methymnæan grape." By the Methymnæan grape is meant Lesbian wine, of which the vinegar in question was made. Methymna was a city in the island of Lesbos.—51. *Erucas.* "Rockets."—52. *Illotos.* "Unwashed," *i. e.*, without having the pickle in which they had been lying washed off.—*Curtillus.* An epicure of the day.—53. *Ut melius muria*, &c. "As being better than the pickle which the sea shell-fish yield," *i. e.*, the brine adhering to the *illoti echini* superseded the necessity of employing the pickle in question, and answered, in fact, a better purpose.

54–66. 54. *Aulæa.* The *aulæa* were "hangings" suspended in banqueting-rooms for the purpose of intercepting the dust. As regards the accident itself, most commentators suppose that the hangings of which mention is made in the text fell on the very table and dishes. Fea, however, maintains, and we think correctly, that they merely fell from the side-walls, bringing with them in their descent a large quantity of dust, and covering, of course, the dishes and table with it. Had the hangings themselves fallen on the table and the guests, there would have been an end of the entertainment. Hence the expression *nihil pericli* which follows.—55. *Pulveris atri.* Supply *tantum.*—57. *Majus.* "Something worse."—58. *Erigimur.* "Resume courage."—*Rufus.* The surname of Nasidienus.—59. *Immaturus.* "By an untimely death." Equivalent to *non maturus morti.*—*Esset.* For *fuisset*, and so *tolleret*, a little after, for *sustulisset.*—60. *Sapiens Nomentanus.* Ironical.—63. *Mappa.* "With his napkin." The guests used to bring their own *mappæ* with them, as we do our pocket handkerchiefs.—64. *Suspendens omnia naso.* "Making a joke of every thing that passed."—65. *Hæc est conditio vivendi.* "This is the condition of human life," *i. e.*, such is the lot of life.—*Eoque.* "And therefore."—66. *Tuo labori.* This is addressed to Nasidienus.

67–78. 67. *Tene.* Understand *æquum est*, or some equivalent expression.—70. *Præcincti.* Compare note on verse 10.—71. *Hos casus.* "Such accidents as the following."—72. *Pede lapsus agaso.* All this comfortable speech, observes Francis, is mere irony. The bread was burned, the sauce ill made, the servants awkwardly dressed, and some of them brought from the stable to wait at supper (*agaso* denoting, in fact, a groom, or person to take care of horses, &c.). Poor Nasidienus, however, takes it all in good part, and thanks his guest for his good nature.—74. *Nudare.* "To disclose."—77. *Et soleas poscit.* That he might rise from table. The guests laid their slippers on the floor, at the end of the couch, when they took their places for their supper. This was done in order not to soil the rich covering or furniture of the couches on which they reclined.—*Videres.*

"Might one see."—78. *Stridere secreta divisos aure susurros.* "Divided whispers buzzing in each secret ear." An elegant verse. The expression *secreta aure* has reference to the ear's being the confidential depository of secrets, while by *divisos susurros* are meant whispers on the part of each to his companion.

82–94. 82. *Non dantur pocula.* Alluding to the slowness of the attendants in furnishing the wine.—*Dumque ridetur fictis rerum.* "And while we give vent to our laughter under various pretences." *Ridetur* is used impersonally. *Fictis rerum* is a Græcism for *fictis rebus.* The guests laugh in reality at the avarice and folly of Nasidienus, but pretend to have their mirth excited by other causes.—83. *Balatrone secundo.* "Balatro seconding us."—84. *Nasidiene redis mutatæ frontis.* A burlesque imitation of the epic style.—86. *Mazonomo.* The *mazonomus* (*μαζόνομος, μαζόφορος*) was a kind of large dish or "charger." The name was first applied to a large dish used for the purpose of holding the species of food termed *maza* (*μάζα*), but was afterward extended so as to become a general term.—87. *Gruis.* As regards the estimation in which cranes were held by the Roman epicures, compare the remarks of Pliny, *H. N.*, x., 30: "*Cornelius Nepos, qui Divi Augusti principatu obiit, cum scriberet turdos paulo ante cæptos saginari, addidit, ciconias magis placere quam grues:* cum hæc nunc ales inter primas expetatur, *illam nemo velit attigisse.*"—*Non sine farre.* "Together with grated bread."—88. *Pinguibus.* "Fattening."—*Ficis pastum.* The livers of geese were esteemed by the Roman, as they still are by modern epicures, a great delicacy, and these birds were purposely fattened on various kinds of food, among the rest on figs, with the view of increasing the size of their livers. —*Anseris albæ.* The liver of the goose was preferred to that of the gander, and the white geese were esteemed the best of their kind.—89. *Leporum armos.* Nasidienus should have kept these away from his guests, and have served up the other parts that are ironically condemned in the text.—90. *Edit.* The old form of the subjunctive, from *edim.* Compare *Epode* iii., 3.—*Adusto.* "Burned."—91. *Merulas.* "Blackbirds."—*Sine clune palumbes.* Our host, observes Francis, had probably bought these birds at a cheap price, since the rumps, which are the most delicious part, were so tainted as not to be brought on table.—92. *Suaves res.* Ironical. —*Causas et naturas.* "Their causes and natures," *i. e.*, the *causes*, by reason of which a particular part was sometimes to be preferred to all the rest of the body, and one part to another, as well as the peculiar *natures* of these several parts. In other words, their talkative host became more insupportable than the entertainment itself, and they were glad to escape from him.—94. *Velut illis Canidia afflasset,* &c. "As if Canidia, more venomous than African serpents, had poisoned them with her breath." With *afflasset* supply *venenum.*

EPISTLES.

It has been frequently discussed whether the Epistles of Horace should be considered as a continuation of his satires, or, if they be not a sequel to them, what forms the difference between these two sorts of composition? Casaubon has maintained that the satires and epistles were originally comprised under the general name of *Sermones*; but that, in the poems to which critics subsequently gave the name of satires, Horace has attempted to extirpate prejudices, and in the epistles, to inculcate lessons of virtue, so that the two works, united, form a complete course of morals. This opinion has been adopted by Dacier, Wieland, and many other critics. Some commentators, however, have found that the satires and epistles have so many other distinctive characteristics that they can not be classed together. An epistle, they maintain, is necessarily addressed to an individual, not merely in the form of a dedication, but in such a manner that his character, and the circumstances under which it is inscribed to him, essentially affect the subject of the poem. The legitimate object of satire is to brand vice or chastise folly; but the epistle has no fixed or determinate scope. It may be satirical, but it may, with equal propriety, be complimentary or critical. Add to this that the satire may, and in the hands of Horace frequently does, assume a dramatic shape; but the epistle can not receive it, the epistolary form being essential to its existence

The epistles of Horace were written by him at a more advanced period of life than his satires, and were the last fruits of his long experience. Accordingly, we find in them more matured wisdom, more sound judgment, mildness, and philosophy, more of his own internal feelings, and greater skill and perfection in the versification. The chief merit, however, of the epistles depends on the variety in the characters of the persons to whom they are addressed; and, in conformity with which, the poet changes his tone and diversifies his coloring. They have not the generality of some modern epistles, which are merely inscribed with the name of a friend, and may have been composed for the whole human race; nor of some ancient idyls, where we are solely reminded of an individual by superfluous invocations of his name. Each epistle is written expressly for the entertainment, instruction, or reformation of him to whom it is addressed. The poet enters into his situation with wonderful facility, and every word has a reference, more or less remote, to his circumstances, feelings, or prejudices. In his satires, the object of Horace was to expose vice and folly; but in his epistles he has also an eye to the amendment of a friend, on whose failings he gently touches, and hints, perhaps, at their correction.

That infinite variety of Roman character, which was of so much service to Horace in the composition of his satires, was also of advantage to the epistles, by affording opportunities of light and agreeable compliment, or of gentle rebuke, to those friends to whom they were addressed. "The knowledge of these characters," says Blackwall, "enables us to judge with

certainty of the capital productions of the Roman genius, and the conduct of their most admired writers, and thus observe the address of Horace in adjusting his compliments to the various tempers of his friends. One was proud of his high descent, but ashamed to own that he was so; another valued himself on the honors and offices he had borne; and a third, despising these honors, hugged himself in the elegance of his table, and the pleasures of his private life. A hint to the first of these, of the nobleness of his blood, would make it flush in his face. Consulships, and triumphs, and provinces would be the welcome subject to the ears of the second; and the vanity of these pageants, a smile at a lictor, or a jest on the fasces, would steal a smile from the last."

The first book contains twenty epistles of a very miscellaneous nature. Our poet asks news from Julius Florus, inquires concerning the health and occupations of Tibullus, invites Manlius Torquatus to supper, recommends a friend to Tiberius, and explains himself to Mæcenas with regard to some want of deference or attention, of which his patron had complained. On such ordinary and even trivial topics, he bestows novelty, variety, and interest, by the charm of language and expression. Other epistles treat of his favorite subject, the happiness and tranquillity of a country life; and we know that these were actually penned while enjoying, during the autumn heats, the shady groves and the cool streams of his Sabine retreat. In a few, he rises to the higher tone of moral instruction, explaining his own philosophy, and inveighing, as in the satires, against the inconsistency of men, and their false desires for wealth and honors. From his early youth, Horace had collected maxims from all the sects of Greece, searching for truth with an eclectic spirit, alike in the shades of the Academy and the Gardens of Epicurus. In these philosophic epistles, he sometimes rises to the moral grandeur and majesty of Juvenal, while other lines possess all the shrewdness, good sense, and brevity of the maxims of Publius Syrus.

The great principle of his moral philosophy is, that happiness depends on the frame of the mind, and not on the adventitious circumstances of wealth or power. This is the precept which he endeavors to instill into Aristius, this is his warning to Bullatius, who sought, by roaming to other lands, to heal his distempered spirit. What disposition of mind is most conducive to tranquillity and happiness, and how these are best to be obtained, form the constant subject of his moral inquiries.

The epistles of the first book are chiefly ethical or familiar. Those of the second are almost wholly critical. The critical works of Horace have generally been considered, especially by critics themselves, as the most valuable part of his productions. Hurd has pronounced them "the best and most exquisite of all his writings," and of the Epistle to the Pisos, in particular, he says, "that the learned have long since considered it as a kind of summary of the rules of good writing, to be gotten by heart by every student, and to whose decisive authority the greatest masters in taste and composition must finally submit." Mr. Gifford, in the introduction to his translation of Juvenal, remarks, that, "as an ethical writer, Horace has not many claims to the esteem of posterity; but as a critic, he is entitled to all our veneration. Such is the soundness of his judgment, the

correctness of his taste, and the extent and variety of his knowledge, that a body of criticism might be selected from his works more perfect in its kind than any thing which antiquity has bequeathed us." Of course, no person can dispute the correctness or soundness of Horace's judgment; but he was somewhat of a cold critic, and from his habits as a satirist had acquired the Parnassian sneer. He evidently attached more importance to regularity of plan, to correctness and terseness of style, than to originality of genius or fertility of invention. He admitted no deviation from the strictest propriety. He held in abhorrence every thing incongruous or misplaced, he allowed no pageantry on the stage, and tolerated nothing approaching the horrible in tragedy or the farcical in comedy. I am satisfied that he would not have admired Shakspeare; he would have considered Addison and Pope as much finer poets, and would have included Falstaff, Autolycus, Sir Toby Belch, and all the clowns and boasters of the great dramatist, in the same censure which he bestows on the *Plautinos sales*, and the Mimes of Laberius. Of poetry he talks with no great enthusiasm, at least in his critical works; of poets in general he speaks at best with compassion and indulgence; of his illustrious predecessors in particular, with disparagement and contumely. In his ethical verses, on the other hand, connected as they are with his love of a rural life of tranquillity, freedom, and retirement, there is always something heartfelt and glowing. A few of his speculative notions in morals may be erroneous, but his practical results are full of truth and wisdom. His philosophy, it has been said, gives too much dignity and grace to indolence; places too much happiness in a passive existence, and is altogether destructive of lofty views. But in the age of Horace, the Roman world had got enough of lofty views, and his sentiments must be estimated, not abstractly, but in reference to what was expedient or salutary at the time. After the experience which mankind had suffered, it was not the duty of a moralist to sharpen the dagger of a second Brutus; and maxims which might have flourished in the age of Scipio or Epaminondas, would have been misplaced and injurious now. Such virtues, however, as it was yet permitted to exercise, and such as could be practiced without danger to the state, are warmly and assiduously inculcated.

"Horace," says Dryden, "instructs us how to combat our vices, to regulate our passions, to follow nature, to give bounds to our desires, to distinguish between truth and falsehood, and between our conceptions of things and things themselves; to come back from our prejudicate opinions, to understand exactly the principles and motives of all our actions, and to avoid the ridicule into which all men necessarily fall, who are intoxicated with those notions which they have received from their masters, and which they obstinately retain, without examining whether or not they be founded on right reason. In a word, he labors to render us happy in relation to ourselves, agreeable and faithful to our friends, and discreet, serviceable, and well bred in relation to those with whom we are obliged to live and to converse." And though, perhaps, we may not very highly estimate the moral character of the poet himself, yet it can not be doubted, that, when many of his epistles were penned, his moral sense and feelings must have been of a highly elevated description; for where shall we find remonstrances more just and beautiful against luxury, envy, and ambition; against all the pampered pleasures of the body, and all the

turbulent passions of the mind? In his satires and epistles to his friends, he successively inculcates cheerfulness in prosperity, and contentment in adversity, independence at court, indifference to wealth, moderation in pleasure, constant preparation for death, and dignity and resignation in life's closing scene. (*Dunlop's Rom. Lit.*, vol. iii., p. 261 sqq.)

EPISTLE I. This epistle, addressed to Mæcenas, contains the poet's excuse for the inactivity into which he had fallen since the publication of his third book of odes. Three years had elapsed without any new work of the bard's having made its appearance, an interval which had been spent by him in the calm enjoyment of existence. The contrast that presents itself between his own mode of thinking, and the folly of those who run on in the pursuit of the gifts of fortune and the favors of the great, constitutes the principal charm of the piece.

1–3. 1. *Prima dicte mihi*, &c. "Mæcenas, subject of my earliest, that hast a right to be the subject of my latest Muse, dost thou seek to shut me up once more in the old place of exercise, after having been tried sufficiently, and when now gifted with the rod?" The name of his patron stands at the head of the Odes, Epodes, and Satires, as it does here at the commencement of the Epistles.—2. *Spectatum satis*. The poet compares himself to a gladiator, who has been sufficiently tried in exhibitions of skill, and has at last received his dismissal by the favor of the people. The word *spectatum* is the proper term here, and was usually applied to gladiators who had been often victorious. Hence the letters S P. were marked on the *tessera* of discharge given to them. (*Orelli, ad loc.*)—*Donatum rude*. Gladiators, when discharged from fighting, received a rod, or wooden sword, as a mark of their exemption. This was either obtained at the expiration of the years of service for which they had engaged, or was granted by the person who exhibited them (*editor*), at the desire of the people, to an old gladiator, or even to a novice, for some uncommon act of courage. Those who received it (*rude donati*) were called *Rudiarii*, and suspended their arms, as an offering, at the entrance of the temple of Hercules. They could not again be compelled to fight, but were sometimes induced by great hire once more to appear in public and engage.—3. *Antiquo ludo*. The reference is to the school, or place where the gladiators were exercised and trained (*ludus gladiatorius*), and hence those who were dismissed on account of age or any other cause were said *delusisse*. Horace began to write about twenty-six years of age, and he is now forty-six, so that the expression *antiquo ludo* is used with great propriety, as also *non eadem est ætas* in the succeeding line.

4–6. 4. *Non eadem est ætas, non mens*. "My age is not the same, my habits of thinking are changed."—*Veianius*. A celebrated gladiator of the day who, having obtained his dismissal, retired into the country, in order to avoid all risk of again engaging in the combats of the arena.—5. *Herculis ad postem*. "At the gate of the temple of Hercules." Literally, "at the door-post," &c. It was customary with the ancients, when they discontinued any art or calling, to offer up the instruments connected with it to the deity under whose auspices that art or calling had been pursued. Gladiators, therefore, when they ceased from the profession of arms, of-

fered up their instruments of combat to Hercules, who was regarded as the tutelary deity of this class of men.—6. *Ne populum extrema toties exoret arena.* "That he may not so often entreat the favor of the people from the extremity of the arena." The *Rudiarii*, as has already been remarked in a previous note, were not again compelled to fight, but were sometimes, however, induced by great hire to appear once more in public and engage in combats. When they resumed their profession in this way, and wished, after having served a second time, to be again dismissed, the same formality of receiving the *rudis* had to be observed. When a gladiator requested the favor of dismissal from the people, he came to the edge or extremity of the arena to prefer his supplication. By the *arena* is meant the place in the amphitheatre where the gladiators fought. It received its name from being covered with *sand*, in order to prevent the combatants from slipping, and to absorb the blood. Saw-dust was some times employed in place of sand. Keightley mistakes entirely the mean ing of the passage, in rendering *ne populum*, &c., "so that he has not," &c

7–12. 7. *Est mihi purgatam*, &c. "I have a monitor that keeps con tinually ringing in my cleansed ear," *i. e.*, in my ear that hears distinctly what is said. Observe that *purgatam* is here equivalent to *ratione purgatam;* but the allusion, as Obbarius remarks, is evidently to the cleans ing of the ear, and the removal of obstructions by the fumes of vinegar, or by injecting that liquid. Compare *Celsus*, vi., 7, 7. The connection in the train of ideas is as follows: In order that I may do what Veianius did, a monitor is not wanting unto me, who fills my ear with these words, &c. The poet's monitor on this occasion is his own better judgment.—8. *Solve senescentem mature*, &c. "Wisely, in time, release from the chariot the steed now advancing in years, lest he fail at last, only to be exposed to the laughter of the spectators, and become broken-winded." *Ilia ducat*, literally, "draw his flanks together."—10. *Nunc itaque*, &c. "Wherefore, now," yielding obedience to this monitor.—*Et cetera ludicra.* "And other things of a sportive nature."—11. *Curo et rogo.* "My cares and in quiries are directed toward." Literally, "I care and ask about." *Rogo* refers to his inquiring of the philosophers in their writings.—*Et omnis in hoc sum.* "And am wholly engaged in this."—12. *Condo et compono, quæ mox depromere possim.* "I treasure up and digest what I may at some future period draw forth into action." The reference here is to the precepts of philosophy.

13–15. 13. *Quo me duce, quo lare tuter.* "Under what guide, under what sect I take shelter." *Lar* is here equivalent to *familia*, a term frequently applied by the Roman writers to denote a philosophical sect. *Tuter*, as Orelli remarks, contains a reference to the protecting *lar*.—14. *Nullius addictus jurare in verba magistri.* "Bound to swear to the tenets of no particular master," *i. e.*, blindly addicted to the tenets of no particular sect. The *addicti* were properly those debtors whom the prætor adjudged to their creditors, to be committed to prison, or otherwise secured, until satisfaction was made. Soldiers, however, were also called *addicti*, in allusion to the military oath which they took when enrolled. It is in this last sense that Horace here uses the word, an idea arising probably from *duce* in the preceding verse. The expression *addictus jurare* is a Græcism for *addictus ut jurem*.—15. *Quo me cunque rapit tempestas, deferor*

hospes. A pleasing image borrowed from the sea. "Whithersoever the tempest hurries me, thither am I borne a guest," *i. e.*, to the writings of whatsoever philosopher, the inclination of the moment, or the course of events, shall drive me, with them do I take up my abode, but only as a guest, and as one who intends, when circumstances shall demand it, to retire to some other quarter. The poet here describes himself as a species of Eclectic philosopher, culling from the doctrines of different sects whatever appears to approach nearest to the truth, but blindly following the general authority of none.

16–18. 16. *Nunc agilis fio*, &c. "Now I become an active man, and plunge amid the waves of public life," *i. e.*, now I follow the precepts of the Stoic sect, and lead an active life amid the bustle of public affairs. Observe that *mersor* has here the force of the middle voice. The Stoics directly inculcated the propriety of their wise man's exerting his best endeavors for the general welfare of those around him, and the common good of mankind. Attention to civil or public affairs would be a necessary consequence of this rule.—17. *Virtutis veræ.* The allusion, as Orelli remarks, is to the ideal virtue of the Stoics.—*Rigidus.* Alluding to the rigor of the Stoic discipline.—18. *Nunc in Aristippi furtim*, &c. "Now I glide back insensibly into the precepts of Aristippus." Horace says *relabor*, because this was the system to which he was originally inclined. (*Keightley, ad loc.*) Aristippus, the founder of the Cyrenaic sect, made the *summum bonum* consist in pleasure. Consult note on *Sat.* ii., 2, 99.

20–23. 20. *Lenta dies*, &c. "As the day passes tardily unto those who owe to another the performance of any task." Supply *est* in both this and the succeeding clause. The allusion is a general one to all who owe the performance of any daily task or labor, either for actual hire, or from situation and circumstances.—*Ut piger annus pupillis*, &c. "As the year moves slowly to minors, whom the strict watchfulness of mothers restrains." Since minors were not under the *guardianship* of the mothers, the reference here must of course be to that watchful care which a parent exercises over her young offspring, in restraining them from the paths of dissipation, and teaching them the lessons of frugality and virtue.—22. *Sic mihi tarda fluunt ingrataque tempora*, &c. The poet, ardently desirous of making a rapid advance in the pursuit of true wisdom, and perceiving, at the same time, how little the actual progress he had made accorded with his own wishes, well describes, by the comparisons here employed, the impatience under which he labors, at being withheld from a speedy consummation of what he so earnestly covets.—23. *Quod æque pauperibus prodest, locupletibus æque*, &c. These lines contain a true and well-merited eulogium on wisdom. For, as it is what equally concerns rich and poor, and what, when neglected, proves equally injurious to young and old, it naturally follows that the study of it ought to be our first care, as being essential to our happiness.

26–33. 26. *Restat, ut his ego me*, &c. The connection in the train of ideas is as follows: Since I can not then embrace in its full extent that wisdom which I so earnestly desire, "it remains for me to govern and console myself by these first principles of philosophy." The maxim which the poet proceeds to inculcate is this: Never aim at any thing be-

yond the powers which nature has bestowed on thee, but use care and diligence in their preservation and improvement. This position is illustrated by two examples: Who is so wanting in judgment as, because he has not the keenness of sight which Lynceus is fabled to have possessed, to neglect the care of his eyes? or who, because he can not boast of a frame like that of Glycon, will take no pains to remove or avert diseases from the one that he has.—29. *Glyconis.* Glycon was a famous gladiator in the time of Horace. 31. *Est quadam prodire tenus,* &c. "It is always in our power to advance to a certain point, if it is not permitted us to go further." *Est* is here equivalent to *licet,* as, in Greek, ἔστι for ἔξεστι. —32. *Miseroque cupidine.* "And with a wretched desire for more." The difference between avarice and a desire of increasing our wealth is here strongly marked. The former dares not enjoy what it possesses, the latter ardently wishes for whatever seems to gratify its desires. 33. *Sunt verba et voces.* "There are words and charms." The precepts of philosophy, by which we are commanded to drive from our breasts every avaricious and covetous feeling, are here beautifully compared to the incantations and charms by which, according to the popular belief, diseases were thought to be expelled from the human frame.

35–39. 35. *Laudis amore tumes?* "Dost thou swell with the love of praise?" *i. e.,* art thou influenced by an eager desire for praise? *Tumeo* is frequently thus applied to denote any strong affection or desire, under the influence of which the mind, as it were, swells forth.—*Sunt certa piacula, quæ te,* &c. "There are sure and cleansing remedies which will restore thee to moral health, if some treatise of philosophy be thrice read over with purity of mind."—*Piacula.* "The people of the olden time,' says Celsus, "ascribed diseases to the anger of the gods, and hence had recourse to expiatory rites for their removal." This is the primitive meaning of *piacula.* Here, however, it has a more general force, as will appear from the following remark of Cruquius: "Piacula: *Medicamenta purgantia, καθάρσιες, i. e., præcepta philosophica.*"—36. *Ter pure lecto.* The number three, as here employed, appears to contain some allusion to the religious customs of antiquity, in accordance with which, they who purified themselves were compelled to sprinkle their persons thrice with lustral water, or thrice to plunge the head in some running stream.—37. *Amator.* "Libidinous."—39. *Culturæ.* "To the lessons of wisdom." Compare the explanation of Döring: "Culturæ: *præceptis, quibus animus excolatur.*" Philosophy, says Cicero, is the culture of the mind (*cultura animi philosophia est*); it tears up our vices by the roots; it prepares the soul to receive the seeds of virtue, and sows whatever will produce the most plentiful harvest.

40–46. 40. *Sapientia prima.* "The beginning of wisdom." Compare the explanation of Keightley: "Well now, suppose all that done, and the passions and appetites brought under control; we have only attained to the first steps of virtue and wisdom, and we must go on vigorously."—41. *Vides,* &c. The train of ideas is as follows: "Thou seest how thou wilt shun no toil or danger to escape what thou regardest as evils; but would it not be better to learn to disregard them?" (*Keightley, ad loc.*)—42. *Exiguum censum.* "A small fortune."—43. *Capitisque labore.* "And risk of life."—44. *Curris mercator ad Indos.* Before the reduction of

Egypt, as Sanadon remarks, the passage to India was unknown to the Romans. Strabo tells us, that while Ælius Gallus governed Egypt, A.U.C. 727, a fleet of twenty-six merchantmen set sail from Myoshormus, on the Sinus Arabicus, for India. It was then that the Roman navigation between Egypt and India began to be regulated. As regards the term *mercator*, consult note on *Ode* i., 1, 16.—45. *Per ignes*. A proverbial form of expression, equivalent in effect to *per summa quæque pericula*. —46. *Ne cures ea, quæ stulte miraris*, &c. "Art thou unwilling to learn, and to hear, and to trust thyself to the guidance of some wiser friend, that thou mayest no longer care for those things which thou foolishly admirest and wishest for?" *i. e.*, would it not be better for thee to learn not to care for these things? *Discere* here applies to instruction obtained by perusing the works of philosophers, and *audire* to that which is received by listening to their oral teaching.

48–50. 48. *Quis pugnax*. "What petty champion." The idea intended to be conveyed is as follows: Who would not rather be crowned at the Olympic games, especially if he could obtain the palm there without the necessity of exertion, than roam about, a village champion, and spend his days in ignoble conflicts? Or, in more general language: Who is there that would prefer things of a low and humble nature, such as riches and the world's honors, to the pursuit of true wisdom, which no danger accompanies, and which carries with it no cares or anxieties to embitter our existence?—49. *Magna coronari contemnat Olympia*. "Will scorn being crowned at the great Olympic games." *Magna coronari Olympia* is in imitation of the Greek idiom, *στεφανοῦσθαι Ὀλύμπια*, in place of the regular Latin form, *coronari in magnis Olympiis*.—50. *Cui sit condicio dulcis sine pulvere palmæ*. "Who shall have the condition proposed to him, of gaining without toil the glorious palm." As regards the rewards bestowed at the Olympic and other games, as well as respecting the nature of these games themselves, consult note on *Ode* i., 1, 3, and i., 1, 5.—*Sine pulvere*. As to the possibility of a victor's obtaining the prize at the Olympic, or any other games, without toil or exertion, it may be remarked, that this could easily happen, if no antagonist came forward to meet the champion.

51–59. 51. *Vilius argentum est auro*, &c. The poet now enters on a general train of reasoning, in order to show the superiority of virtue over all that the world prizes, and makes the object of its pursuit. If what is more valuable, argues he, is to be preferred to what is less so, then is virtue to be preferred to gold, as gold is to silver. The maxims of the day, it is true, teach that money is first to be acquired, and virtue after money; but be it thine to obtain that before all other things, which brings with it a conscience unstained by guilt, and a countenance that never changes from a sense of crime.—53. *Hæc Janus summus ab imo prodocet*. "These precepts the highest Janus from the lowest openly inculcates," *i. e.*, this is the language openly held by the money-dealers of the day. Consult note on *Sat.* ii., 3, 18.—54. *Prodocet*. *Pro* has here the same force in composition as in *producere, proferre, prodire*, &c.—*Hæc dictata*. "These maxims."—55. *Lævo suspensi loculos*, &c. Compare *Sat.* i., 6, 74.—57. *Sed quadringentis sex septem millia desint*. "But to complete the four hundred thousand sesterces, six or seven thousand may be wanting."

Four hundred thousand sesterces was the fortune which a person must possess before he could be enrolled among the equestrian order. It is on this rule that the remark of the poet turns. Thou hast spirit, good morals, eloquence, and unshaken fidelity, but it may so happen that thy fortune is not exactly equal to the equestrian standard: well, then, a plebeian wilt thou remain, and all thy good qualities will be as dust in the balance. —58. *At pueri ludentes, Rex eris, aiunt,* &c. The play to which the poet here alludes is supposed to have been a kind of game at ball, in which the one who made the fewest failures received the appellation of king.—59. *Hic murus aëneus esto,* &c. This noble passage is introduced by the poet as a species of parenthesis, and springs naturally, as it were, from the cry of the boys in their game. After having given it utterance, he returns, in the 62d verse, to the regular course of his subject. Compare the explanation of Keightley: "And this is right, adds the poet; there is a deeper sense in this than the boys think. To act right is the main point; this is what will defend one like a wall of brass."

61–68. 61. *Roscia lex.* Alluding to the law of L. Roscius Otho, which assigned to the equites, at the public spectacles, fourteen rows of seats, separate from the rest, and next the orchestra, or place where the senators sat.—62. *Nænia.* "The song." The common import of the term in question is, a funeral song or dirge.—63. *Et maribus Curiis et decantata Camillis.* "Sung even in manhood both by the Curii and the Camilli." Literally, "sung both by the manly Curii and Camilli." The idea intended to be conveyed is this, that the song of the boys, offering the kingdom to those that do right, was not merely sung by Curius and Camillus in the days of their boyhood, but the principle which it inculcated was acted upon by them even in maturer years, and their applause was given, not to the rich, but to the virtuous and the good.—64. *Qui, rem facias,* &c. "Who advises thee to make money; money, if thou canst, by fair means; if not, money in any way." With *qui* understand *suadet.*—66. *Ut propius spectes lacrymosa poëmata Pupi.* "That thou mayest view from a nearer bench the moving tragedies of Pupius," *i. e.,* mayest veiw the representation as an eques, seated on one of the fourteen rows assigned to that order by the laws of Otho; in other words, that thou mayest attain to equestrian rank. Compare note on verse 62.—67. *Pupi.* Pupius, a dramatic writer, famed for the effect produced by his tragedies in moving an audience to tears.—68. *Responsare.* "To resist." Compare *Sat.* ii., 7, 85.—68. *Præsens.* "Standing by," *i. e.,* adding weight to his precepts by his presence.

68–79. 68. *Cur non ut porticibus,* &c. "Why I do not hold to the same sentiments with them, as I enjoy the same porticoes, and do not pursue or shun whatever they themselves admire or dislike." Consult note on *Sat.* i., 4, 134. As in verse 13 he had supposed Mæcenas to ask him a question, so here he supposes the Roman people to inquire why, as he lived among them, he did not think as they did; and to this he replies, that it is not safe to do so, and, moreover, that they do not think all alike. (*Keightley, ad loc.*)—73. *Quia me vestigia terrent,* &c. The fox dreaded the treachery of the lion, the poet shrinks from the corrupt sentiments and morals of the populace.—75. *Bellua multorum est capitum.* "It is a many-headed monster." The people, ever prone to error, and constantly

changing from one species of vice to another, are here not unaptly compared to the Lernean hydra (*θηρίον πολυκέφαλον*).—76. *Conducere publica.* "In farming the public revenues." Understand *vectigalia.* Hence the farmers of the revenue, who were principally of equestrian rank, were styled *Publicani.* The office was much more honorable at Rome than in the provinces, where the inferior agents practiced every kind of extortion. —78. *Excipiantque senes, quos in vivaria mittant.* "And catch old men, whom they may send to their ponds." Old men are here compared to fish, as in *Sat.* ii., 5, 44: "*Plures annabunt thunni, et cetaria crescent.*" *Excipere* is the proper term to be used here. Compare the Greek *ἐκδέχεσθαι.* Both are here used to denote the securing of any prey or game.—*Vivaria.* A general term to express places where *living* animals are kept for future use. We have rendered it by the word "ponds," as the reference here appears to be to the same idea which has already been expressed in *Sat.* ii., 5, 44.—79. *Fenore.* The legal rate of interest at this time was 12 per cent. A much larger amount, however, was usuriously exacted of young heirs on their coming of age, for sums lent them in their minority on secret terms.

79–85. 79. *Verum esto, aliis alios rebus studiisque teneri,* &c. "But grant that different men are engaged in different employments and pursuits: can the same persons continue for a single hour praising the same things?" It were of little consequence that mankind differed from each other if they could agree with themselves. We might believe they had found the way to happiness if they would always continue in it. But how can they direct us with certainty, who are not determined themselves?—82. *Nullus in orbe sinus Baiis prælucet amœnis.* "No bay in the world surpasses in beauty the delightful Baiæ." With *orbe* supply *terrarum.*—83. *Lacus et mare sentit amorem,* &c. "The lake and the sea experience the eagerness of the impatient master," *i. e.,* buildings immediately rise along the margin of the Lucrine lake and the shores of the sea. Consult note on *Ode* ii., 15, 3.—84. *Cui si vitiosa libido fecerit auspicium,* &c. "To whom, if sickly caprice shall give the omen, he will cry, to-morrow, workmen, you will convey your tools to Teanum," *i. e.,* if the sickly fancy once come across his brain, receiving it as an auspicious omen, he will immediately abandon his plans at Baiæ, and will leave the vicinity of the sea for the interior of the country. The force and spirit of the passage consist in the opposition between Baiæ, situate on the coast, and Teanum, an inland town.—85. *Teanum.* There were two towns of this name in Italy, one in Apulia, on the right bank of the River Frento (now *Fortore*), and called, for distinction' sake, *Appulum;* and the other in Campania, about fifteen miles northwest of Capua. This last is the one here alluded to. It was famed for the beauty of the surrounding country, and became one of the favorite places of resort for the Roman nobility and men of wealth, who erected splendid villas in its neighborhood Some cold acidulous springs are noticed in its vicinity by the ancient writers; they are now called *Acqua delle Caldarelle.* The Teanum of which we are here speaking received the epithet of *Sidicinum* from its being situate among the Sidicini, and as contradistinguished from the first one mentioned.

86–91. 86. *Lectus genialis in aula est.* "The nuptial couch stands in

his hall," *i. e.*, is he a married man? The nuptial couch was placed in the hall, opposite the door, and covered with flowers.—88. *Si non est.* "If it does not stand there," *i. e.*, if he is not married.—89. *Protea.* Alluding to the rich man, full of capricious fancies, and whose opinions undergo as many changes as Proteus was capable of assuming forms.—90. *Quid pauper? ride, ut mutat,* &c. It might well seem that this inconsistency, this wandering of spirit, was peculiar to the rich alone, but it is the folly of human nature, to which the poor are equally liable, although they are guilty of it only in miniature.—*Cœnacula, lectos, balnea, tonsores.* "His lodgings, couches, baths, barbers." By *cœnacula* are meant the highest chambers or apartments in a house, those immediately under the roof, which at Rome, in consequence of the great population of the city, and the want of other accommodations, were filled by the poorer sort of people. (Compare *Vitruvius*, ii., 8, *ad fin.*) The term *lectos* is meant to refer to the place of supping, some eating-house or tavern, which the poor man changes with as much fastidious caprice as the rich do the scenes of their splendid entertainments. As to the *balnea* or baths, it may be remarked, that these were the public ones, which the poor were accustomed to use; for the rich had private baths of their own: while, as the number of *tonstrinæ*, or barber's shops, was far from small, a person might easily consult variety in changing from one to another at pleasure.—91. *Conducto navigio æque nauseat,* &c. "He gets as sea-sick in a hired boat as the rich man whom his own galley conveys."

93–103. 93. *Curatus inæquali tonsore capillos.* "With my hair cut by an uneven barber," *i. e.*, in an uneven manner. By the expression *inæqualis tonsor* is meant, in fact, a barber who cuts in an uneven manner. Horace, as he is drawing to a conclusion, makes a transition to Mæcenas. In a light kind of humor he touches on his own inconsistency, as he had done at the end of the seventh satire of the second book, and also on Mæcenas's own fastidiousness. (*Keightley, ad loc.*)—94. *Si forte subucula pexæ,* &c. "If I chance to have a threadbare shirt under a new tunic." The *subucula* was a woolen garment, worn next the skin, like the modern shirt. It was also called *indusium*, and by later writers, *interula* and *camisia.* It would seem, however, that the term *subucula* was chiefly used to designate the under tunic or shirt of men, and that *interula* was applied equally to the under tunic of both sexes. Linen cloths were not used by the ancient Romans, and are seldom mentioned in the classics.—*Pexæ.* Literally, "with the nap on," *i. e.*, new.—95. *Impar.* "Too much on one side."—96. *Pugnat secum.* "Contradicts itself."—98. *Æstuat.* "Fluctuates."—*Disconvenit.* "Is at variance with."—100. *Insanire putas solennia me?* "Dost thou think me affected with the current madness?" *i. e.*, with a madness common to all the world.—101. *Nec curatores egere a prætore dati.* Consult note on *Sat.* ii., 3, 217.—103. *Et prave sectum stomacheris ob unguem.* "And art angry at a badly-pared nail," *i. e.*, and art so careful of me as even to get angry if thou seest my nails ill pared. A humorous allusion to Mæcenas's fastidiousness. (*Keightley, ad loc.*)

105–107. 105. *Ad summam.* "To conclude."—*Sapiens uno minor est Jove,* &c. The idea with which the poet intends to conclude his epistle is this, that he alone is happy who regulates his life by the maxims of wis-

dom. In order to express this, he adopts the language which the Stoics of the day were fond of using in reference to the superior privileges of their wise man. As the Stoics, however, carried their notions of their wise man to a ridiculous length, it is easy to perceive that Horace, though he embraced what was good in the philosophical tenets of this sect, could not give in to their ridiculous paradoxes. Hence the piece of raillery with which the epistle terminates.—107. *Præcipue sanus*, &c. The Stoics regarded a sound and healthy frame as among the many advantages which their discipline conferred. But after alluding to this, the poet sarcastically adds, *nisi quum pituita molesta est*, meaning to imply that there were occasions when the wise man of the Stoics was brought down to the level of the common herd. In order to comprehend the full force of the raillery here employed, we must bear in mind that they who labor under any defluxion of phlegm experience at the same time a dullness in the senses of smell and taste, and that this, applied in a figurative sense to the intellect, conveys the idea of an unfitness for any subtle examination of things, or any nice exercise of judgment. Hence it will be perceived that *sanus* in the text is purposely used in an ambiguous sense, as referring not merely to the body, but also to the mind.—*Pituita*. To be pronounced, in metrical reading, as a trisyllable, *pitwita*.

Epistle II. Horace, having retired for some time into the country, had taken the opportunity of that solitude to read over Homer again with particular attention, and, writing to his friend Lollius at Rome, sends him his remarks upon that poet, and an explanation of what he takes to be the main design of his two poems. He finds that the works of this admirable poet are one continued lesson of wisdom and virtue, and that he gives the strongest picture of the miseries of vice, and the fatal consequences of ungoverned passion. From this he takes occasion to launch forth in praise of wisdom and moderation, and shows that, to be really happy, we must learn to have the command of ourselves. The passions are headstrong, unwilling to listen to advice, and always push us on to extremities. To yield to them is to engage in a series of rash and inconsiderate steps, and create matter of deep regret to ourselves in time to come. A present gratification, thus obtained, is a dear purchase, and what no wise man will covet.

1–3. 1. *Maxime Lolli*. "Eldest Lollius." Understand *natu*. The individual here addressed would appear to have been the son of M. Lollius Palicanus, who was consul with Q. Æmilius Lepidus.—2. *Dum tu declamas Romæ*. "While thou art exercising thyself at Rome in the art of public speaking." Young persons of distinction at Rome, whose views were directed toward a public life, were accustomed to exercise themselves in oratory by declamations in private on feigned subjects, and it is to this practice that the text alludes.—*Præneste relegi*. "I have read over again at Præneste." Consult note on *Ode* iii., 4, 23.—3. *Pulchrum*. "Becoming." Analogous to the τὸ καλόν of the Greeks.—*Quid non*. "What injurious." The poet does not merely mean what is simply useless, but what also brings injury along with it.

4–8. 4. *Planius*. "More clearly."—*Chrysippo*. Consult note on *Sat.*

I., 3, 127.—*Crantore.* Crantor was a philosopher of the Old Academy, who studied under Xenocrates and Polemo. He adhered to the Platonic system, and was the first that wrote commentaries on the works of Plato. —6. *Fabula, qua Paridis propter*, &c. The poet now proceeds to substantiate his position, that Homer, by various examples of folly, crime, unlawful passion, and anger, on the one hand, and wisdom, piety, virtue, and moderation, on the other, accurately delineated, and forcibly placed before the eyes of his readers, conveys the lessons of philosophy with greater clearness and better success than either Chrysippus or Crantor. *Fabula* must here be rendered "the story."—7. *Barbariæ lento collisa duello.* "To have been engaged in conflict, during a long-protracted war, with a barbarian land." Literally, "to have been dashed against." This line is thought, both from the use of *collisa* and the presence of *duellum*, an old form for *bellum*, to have been either taken or imitated from Ennius.—8. *Stultorum regum et populorum continet æstus.* "Contains a narrative of the effects produced by the excited passions of foolish princes and their people." *Æstus* is here equivalent to *affectus concitatos.* Compare verse 15.

9–15. 9. *Antenor censet*, &c. Antenor, one of the most prudent of the Trojans, and adding the authority of age to the weight of his advice, recommends that Helen be given up, and "that they cut off," in this way, "the whole cause of the war." *Præcidere* is properly a nautical term, and means "to cut the cable." (*Orelli, ad loc.*)—10. *Quod Paris, ut salvus regnet*, &c. "Paris declares that he can not be induced to take this step, even though it be in order that he may reign in safety, and enjoy a happy life." We have adopted Bentley's emendation and pointing, namely, *Quod Paris*, the pronoun *quod* referring back to *belli præcidere causam.* The common text has *Quid Paris?* where we must supply *facit.*—*Regnet.* By this is meant, in fact, not that he should reign himself, but that he should continue to enjoy his rank and state as one of the king's sons (*Keightley, ad loc.*)—12. *Festinat.* "Is anxious."—13. *Hunc.* *Hunc* refers to Agamemnon. Horace, intending at first to assign love as the impelling cause in the case of Agamemnon, and anger in that of Achilles, corrects himself, as it were, and subjoins *quidem*, with the view of showing that both the chieftains were equally under the influence of resentment. Agamemnon, therefore, compelled to surrender Chryseïs, whom he passionately loved, to her father, and inflamed with anger toward Achilles, the chief instigator to this step, deprived the latter of his prize Briseïs. —14. *Quidquid delirant reges, plectuntur Achivi.* "The Greeks suffer for whatever folly their princes commit." The intransitive verb *deliro* obtains here a transitive force, because an action exerted upon an object is implied, though not described, in it.—15. *Seditione, dolis*, &c. The poet means that much that was morally wrong was done on both sides

17–27. 17. *Rursum.* The allusion is now to the Odyssey.—*Virtus.* "Courage."—18. *Proposuit.* "He has set before us."—19. *Qui, domitor Trojæ.* Almost a verbal rendering of the ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε of the Odyssey. The address and artifice of Ulysses were more effectual in reducing Troy than the valor of an Achilles or Agamemnon. —19. *Providus.* "Carefully."—22. *Immersabilis.* "Not to be sunk."—24. *Stultus cupidusque.* "Like a fool, and a man enslaved by his pas-

sions.' Ulysses did not taste the contents of the cup until he had made use of the plant given him by Mercury, as of sovereign power against enchantments.—25. *Turpis et excors.* "A debased and senseless slave."—26. *Vixisset canis immundus.* Supply *sicuti* before *canis.*—27. *Nos numerus sumus*, &c. "We are a mere number." *Numerus* is here a word of contempt, and spoken of men as mere ciphers, who served no other end but to fill up places. The connection in the train of ideas is as follows: We, therefore, who do not follow the example of virtue and of wisdom, which is set before us in the character of Ulysses, seem born only to consume the productions of the earth, and to add to the bulk of mankind. We are no better than the suitors of Penelope; we are no better than the effeminate and luxurious Phæacians, whose chief employment consisted in pampering their bodies, in prolonging their slumbers until midday, and in dispelling their cares with wine, dancing, and song.

28–30. 28. *Sponsi Penelopæ, nebulones Alcinoique.* "Mere suitors of Penelope, mere effeminate and luxurious subjects of Alcinous." The term *nebulones* is here used in a somewhat softened sense, though still full of reproach, and the allusion is to the Phæacians, over whom Alcinous ruled, and who were famed for their soft and effeminate mode of life, as well as their luxurious indulgence. The Phæacia of Homer was the Corcyra of later geography, now *Corfu.*—29. *In cute curandâ plus æquo operata juventus.* "A race occupied, more than was proper, in pampering their bodies," *i. e.*, in feasting, and the pleasures of the table. The allusion is still to the subjects of Alcinous, and this is continued to the end of the 31st verse.—30. *Et ad strepitum citharæ cessatum ducere curam.* "And to lull care to rest by the tones of the lyre." *Cessatum* is the supine.

32–37. 32. *Ut jugulent homines*, &c. The poet now calls off the attention of his young friend from the picture he has just drawn of indolence and effeminacy, to the importance of active and industrious exertion in promoting the great ends of moral and mental improvement.—33. *Ut te ipsum serves.* "To save thyself." The idea is this: Even common robbers are alert, and rise by night to commit crime; how much more, then, shouldst thou exert thyself to preserve thy moral health.—33. *Atqui si noles sanus, curres hydropicus.* "Well, then, if thou wilt not use exercise when in health, thou wilt have to run when dropsical." People in the dropsy were ordered by their physicians to use active exercise. Horace, it will be observed, intends the allusion to the dropsy in a metaphorical sense, and the idea which he means to convey is simply this: If thou wilt not exert thy power when thou canst, thou shalt be made to do so when no alternative is left.—34. *Et ni posces ante diem librum cum lumine.* According to the *old* Roman custom, every individual arose at the break of day to attend to his particular avocations. To prolong one's slumbers into the day, as the luxurious Phæacians did, would have been as dishonorable to a freeman as appearing abroad intoxicated in the public streets. To get up, therefore, before break of day, for the purposes of mental improvement, was not requiring too much of a young man of family like Lollius, who was desirous of acting a distinguished part on the theatre of life, and who would therefore feel the strongest inducement to put in operation this good old rule of former days.—37. *Vigil.* "In thy waking moments," *i. e.*, after thou shalt have extended thy slumbers into

the middle of the day. The allusion in the words *invidia vel amore* is not merely to these passions in particular, but to all the depraved desires and affections which mental culture, and the pursuits of philosophy, can alone drive away.

39–43. 39. *Est animum.* "Preys upon the mind."—40. *Dimidium facti, qui cœpit, habet.* "He who makes a beginning has accomplished the one half of an undertaking." Compare the Greek proverb, *ἀρχὴ ἥμισυ παντός*.—42. *Rusticus exspectat dum defluat amnis*, &c. With *rusticus* supply *ut* or *sicuti*. The leading idea in the comparison here instituted is as follows: He who neglects the present season for self-improvement, and keeps waiting for some more favorable opportunity to arrive, waits in vain, like the rustic on the river's bank, who foolishly thought that the stream would flow by and become exhausted; for time, like that stream, glides along in rapid course, and the hour which has once passed will never return.—43. *Volubilis.* "Rolling on."

44–54. 44. *Quæritur argentum, puerisque*, &c. The connection in the train of ideas is as follows: The bulk of mankind, however, pay little, if any, attention to mental culture and the lessons of wisdom and virtue. Their chief object of pursuit is the accumulation of wealth.—*Puerisque beata creandis uxor.* "And a rich and fruitful spouse." It may be doubted whether *pueris creandis*, as here employed, should be at all translated, and whether it is not rather a mere formal expression, borrowed from the language of the Roman nuptials.—45. *Pacantur.* "Are subdued." The poet, by the use of this term, would seem to ridicule the excessive desire on the part of the Romans of extending their cultivated grounds, so as to strive to subject to the plough the most stubborn soils, and even to bend the forests to its sway.—47. *Non domus et fundus.* "Not lordly city mansion and country estate." By *domus* is meant a splendid mansion in the city; by *fundus*, the land and villa in the country.—48. *Deduxit.* "Removes." Taken aoristically to denote what is accustomed to happen, and to be rendered, therefore, by the present.—49. *Valeat possessor oportet.* "Their possessor must enjoy health both of body and of mind." That *valeat* here refers not merely to bodily, but also to mental health, is evident from the 51st verse and what follows.—51. *Qui cupit aut metuit.* "Who is a slave to desire or to fear," *i. e.*, who is continually desiring more, or else fears to touch what he at present has, as if it were something sacred. The poet means that he who is mentally diseased derives no more pleasure from his wealth, than a man with weak eyes from pictures, &c.—52. *Ut lippum pictæ tabulæ.* That strength of coloring, which gives greater pleasure to a good eye, affects a weak one with greater pain.—*Fomenta podagrum.* Fomentations are spoken of by the ancient physicians among the remedies for the gout, though but little real good was effected by them. The disorder in question proceeds from such an inward sharpness of humors as no outward remedies can correct. We must regulate our whole course of life in hopes of a cure.—53. *Auriculas citharæ collecta sordc dolentes.* "The tones of the lyre, ears that labor with collected filth." *Dolentes* is here equivalent to *Male se habentes*.—54. *Sincerum est nisi vas*, &c. The idea intended to be conveyed is this: unless the mind is pure, and free from the contamination of vice, whatever enters will become in like manner vitiated.

55–70. 55. *Emta dolore.* "When purchased with pain," *i. e.*, when so purchased that pain follows after it. The poet here adds some *γνῶμαι*, or moral sentences. The passions noticed by him are those which make the *vas non esse sincerum.* (*Orelli, ad loc.*)—56. *Certum voto pete finem.* "Seek a certain limit for thy wishes," *i. e.*, set a fixed limit to thy wishes 58. *Siculi tyranni.* Alluding to Phalaris, Agathocles, and the two Dionysiuses. The particular reference, however, is to the brazen bull of Phalaris.—60. *Dolor quod suaserit amens.* "Which mad resentment shall have prompted." The common reading is *Dolor quod suaserit et mens*, but *mens* appears entirely out of place here, and we have therefore adopted *amens* for *et mens.* The reading *amens* is given in one of the oldest Vatican MSS., and is advocated and adopted by several editors. Compare the remarks of *Crombie, Gymnas.*, ii., p. 136.—61. *Dum pœnas odio*, &c. "While by some act of violence he hastens satisfaction for his unappeased vengeance," *i. e.*, while he is impatient to satiate it.—62. *Animum rege.* "Govern thy temper (therefore)."—64. *Fingit equum tenera docilem*, &c. The idea intended to be conveyed is this: As steeds and hounds are trained when young, so should our earlier years be given to the lessons of wisdom and virtue, for the mind, at that period of life, easily receives impressions, and what is then learned is seldom forgotten.—66. *Cervinam pellem latravit in aula.* Alluding to the custom of training up young hounds by placing before them the skin of a stag, stuffed with straw or other materials, so as to resemble the living animal. *Latravit* for *allatravit.*—*In aula.* "In the court-yard." *Aula* is here a court-yard, or area generally, inclosed on all sides, and in which young dogs were trained to the hunt.—67. *Militat.* "Performs service," *i. e.*, hunts.—*Nunc adbibe puro pectore verba*, &c. "Now, in the days of thy youth, drink deep into thy pure breast the language of instruction; now give thyself up to those who are wiser." *Verba* may also be here rendered "these my words," but with less propriety and force.—69. *Quo semel est imbuta recens*, &c. "A jar will long retain the odor of the liquor, with which, when new, it was once impregnated."—70. *Quod si cessas*, &c. The idea intended to be here conveyed is thus expressed by Francis, from Torrentius and Dacier: If thou wilt run the race of wisdom with me, let us run together; for if thou stoppest or endeavorest to get before me, I shall not wait for thee, nor strive to overtake thee. When we enter the lists of virtue, to wait for those behind us is indolence, too earnestly to pursue those before us is envy.

EPISTLE III. In the year of the city 731, Tiberius was sent at the head of an army into Dalmatia. Julius Florus, to whom this epistle is addressed, was in his train. He continued visiting and regulating the provinces until the year 734, when he received orders from Augustus to march to Armenia, and replace Tigranes on the throne. It is at this time that Horace writes to Florus. Our poet here marks the route of Tiberius through Thrace, and across the Hellespont, into Asia Minor, thus making his epistle a kind of public historical monument. Florus had reproached the bard for never writing to him, and the latter, in a pleasant kind of revenge, reckons a large number of particulars of public and private news which he expected in answer to his letter. It would seem, however, that Horace had also another object in view, and this was, to make his friend sens

ible how prejudicial to him his ambition and his love of riches were, which he does in the softest and most friendly manner.

1–4. 1. *Juli Flore.* This is the same with the one to whom the second epistle of the second book is inscribed. He is there called the faithful friend of Nero, whence it has been conjectured that he was a person of consideration at court.—2. *Claudius Augusti privignus.* The reference is to Tiberius Claudius Nero, son of Tiberius Nero and Livia. He is here styled "the step-son of Augustus," from his mother having married that emperor. The expedition on which the prince was sent has been al ready alluded to in the introductory remarks. As the expedition to which we are referring was made with great dispatch, it was sometimes not exactly known at Rome where the army was. Hence the questions put by the poet.—*Laboro.* "I am anxious."—3. *Thracane.* As regards the Greek form *Thraca*, here employed for *Thracia*, compare the remark of the scholiast: "*Græce protulit* Θρήκη *pro Thracia.*" Tiberius directed his course through Macedonia into Thrace, and, as would appear from the present passage, either in the winter, or early in the spring before the frost was gone.—*Hebrusque nivali compede vinctus.* The expedition was made in the winter season. As regards the Hebrus itself, consult note on *Ode* iii., 25, 10.—4. *An freta vicinas inter currentia turres.* A description of the Hellespont, which the Roman troops crossed on this occasion.—*Asiæ.* The Roman province of Asia is meant, comprehending nearly the whole of Asia Minor.—*Morantur.* Equivalent to *detinent.*

6–14. 6. *Studiosa cohors.* "The studious train." The young Romans who attended Tiberius in this expedition, at once to form his court and to guard his person, were men of letters and genius, whence they are here styled *studiosa cohors.* To the number of these belonged Titius, Celsus, and Munatius, mentioned in the course of the epistle.—*Operum.* Governed by *quid*, and alluding to the literary labors of the individuals composing the *studiosa cohors.*—*Curo.* Supply *scire.*—8. *Bella quis et paces longum diffundit in ævum?* "Who transmits his wars and treaties of peace to distant ages?" *i. e.*, the martial and peaceful glories of his reign. —9. *Titius.* The same with the Titius Septimius to whom the sixth ode of the second book is inscribed. This individual appears to have been a young man, devoted to poetical studies, and who intended in a short time to publish his works. (*Romana brevi venturus in ora.*)—10. *Pindarici fontis qui non expalluit haustus*, &c. "Who, having dared to contemn the lakes and streams open to the use of all, has not feared to drink of the Pindaric spring," *i. e.*, who has separated himself from the herd of common poets, and, aiming at higher efforts, has boldly taken the Grecian Pindar for his model.—12. *Ut valet?* "How is he?"—*Fidibusne Latinis Thebanos*, &c. Alluding to his imitation of Pindar, a native of Thebes, in Latin verse.—13. *Auspice Musa.* "Under the favoring auspices of the Muse."—14. *An tragica desævit et ampullatur in arte?* "Or does he rage and swell in tragic strains?" Horace, while he praises his friend Titius, appears at the same time, from the language of the text, especially from the irony implied in *ampullatur*, to designate him as a turgid poet.

15–20. 15. *Quid mihi Celsus agit?* "What is my Celsus doing?" The pronouns *mihi, tibi, sibi, nobis, vobis*, are often used in this way, with

the force of possessives, and in imitation of the Greek idiom. This is often done for the purpose of gentle sarcasm, as in the present instance. The individual here alluded to is generally supposed to have been the same with Celsus Albinovanus, to whom the eighth epistle of this book is inscribed. He appears to have been addicted to habits of plagiarism.—16. *Privatas opes.* "Treasures of his own." *Opes* here applies to the literary resources of individuals.—17. *Palatinus Apollo.* An allusion to the Palatine library, where the writings of the day, if useful or valuable, were treasured up along with the productions of other nations and times. The Palatine library was founded by Augustus A.U.C. 726. It was connected with the temple of Apollo on the Palatine Hill, and was filled with the works of the best Greek and Latin authors.—18. *Olim.* "At any time."—19. *Cornicula.* Supply *sicuti.* The allusion is to the well-known fable of Æsop, excepting that, for the more common term *graculus*, we have here *cornicula*, a ἅπαξ λεγόμενον.—20. *Furtivis nudata coloribus.* "Stripped of its stolen colors," *i. e.*, stripped of the feathers of the peacock, which it had assumed for its own.—*Ipse quid audes?* "What dost thou thyself venture upon?" *i. e.*, what literary enterprise hast thou thyself in view?

21–28. 21. *Agilis.* "Like the industrious bee." Horace, on a former occasion, has compared himself to the same little creature. (*Ode* iv., 2, 27.)—22. *Non incultum est et turpiter hirtum.* "It is not uncultivated and shamefully rough." The mental powers, in their neglected state, are aptly compared to a field left without culture, and rough with briers and thorns. —23. *Seu linguam causis acuis.* "Whether thou art sharpening thy tongue for causes," *i. e.*, training thyself for public speaking.—23. *Civica jura respondere.* "To give answers on points of civil law."—24. *Amabile carmen.* "The pleasing strain."—25. *Prima feres ederæ victricis præmia.* Compare *Ode* i., 1, 29.—26. *Frigida curarum fomenta.* "The cold fomentors of care." A beautiful expression. The poet is alluding to ambition, and to a love of riches: these increase our cares, and at the same time render the breast cold and dead to the lessons of virtue and the inspirations of poetry.—28. *Hoc opus, hoc studium.* Alluding to the practice of virtue and wisdom.

30–36. 30. *Si tibi curæ, quantæ conveniat, Munatius.* "Whether thou hast still that regard for Munatius which becomes thee," *i. e.*, whether thou art still on the same terms of friendship with one, between whom and thee there never ought to have been the least variance. The individual here styled Munatius is thought to have been the son of that Munatius Plancus who was consul A.U.C. 712, and to whom the 7th *Ode* of the first book is addressed. The son himself obtained the consulship A.U.C. 766. There would seem to have been a difference between the latter and Florus, which their common friends had united themselves to heal. Such forced reconciliations, however, are generally as little durable as sincere, and the poet, therefore, is afraid lest this one may soon be interrupted.—31. *An male sarta gratia nequidquam coit et rescinditur?* "Or does the ill-sewed reconciliation close to no purpose, and is it getting again rent asunder?" We have translated the expression *male sarta* literally, in order to preserve effectually the force of the allusion. The reference is to a wound badly sewed up, and which begins to bleed afresh.—33. *Calidus*

sanguis. "The hot blood of youth."—*Inscitia rerum*. "Want of experience."—34. *Indomita cervice*. "With untamed neck."—35. *Indigni*. "Too worthy."—*Fraternum rumpere fœdus*. Dacier thinks that Florus and Munatius were brothers by the mother's side, and sees no reason, from the difference of names, why they might not also be brothers by the father's side, as Murena and Proculeius. Sanadon, however, makes them entirely different families; and says, that the expressions employed in the text mean no more than that Florus and Munatius had formerly loved one another as brothers. This is certainly the more correct opinion.—36. *In vestrum reditum*. "Against your return." The use of *vestrum* here implies that the poet wishes them to return not only in safety, but as friends. For this the votive sacrifice is to be offered, and the promised entertainment given.

EPISTLE IV. Horace inquires of the poet Tibullus whether he is occupied at his villa with writing verses, or roams about in its vicinity and muses on the best way of spending existence. After passing some encomiums on the mental and personal accomplishments of his friend, our poet invites him to his abode.

1–3. 1. *Nostrorum sermonum*. "Of our satires." It needs hardly to be remarked that the term *sermo*, as applied to the satirical productions of Horace, has reference to their unambitious and almost prosaic style. Compare *Sat.* i., 1, 42.—2. *In regione Pedana*. "In the country about Pedum." Pedum was a town of Latium, often named in the early wars of Rome, and which must be placed between Tusculum and Prænestе. Tibullus possessed a villa in the *regio Pedana*, which was all that remained of his property, the rest having been confiscated in the proscriptions of 711 and 712.—3. *Cassi Parmensis*. "Cassius of Parma," here mentioned, appears to have been a distinct person from the Etrurian Cassius, spoken of in *Sat.* i., 10, 61. He is described by one of the scholiasts as having tried his strength in various kinds of poetry, and having succeeded best in elegiac and epigrammatic writing.

4–10. 4. *An tacitum silvas inter*, &c. "Or that thou art sauntering silently amid the healthful woods."—5. *Quidquid dignum sapiente bonoque est*. The subject of meditation here indicated is the best means of attaining to happiness, and enjoying, in a proper manner, the favors of the gods.—6. *Non tu corpus eras sine pectore*. "Thou wast not a mere body without a mind." The reference is to the hour of his birth, and the passage may therefore be paraphrased as follows: "Nature did not form thee a mere body," &c.—7. *Divitias*. Tibullus himself informs us that he was not rich, and his property is said to have been greatly reduced in the civil wars. Still he may have had enough remaining to make him rich in the eyes of our moderate bard. (*Keightley, ad loc.*)—*Artemque fruendi*. "And the true art of enjoying them."—8. *Voveat*. In the sense of *optet*.—*Nutricula*. "An affectionate nurse."—*Alumno, qui sapere et fari possit*, &c. The connecting link in the chain of construction is as follows: *Alumno*, tali qualis tu es, *Qui*, &c. We have here the subject of the nurse's prayers, that he may be all this.—9. *Sapere*. "To possess intelligence."—*Fari quæ sentiat*. "To express his thoughts" with propriety

and elegance. The allusion is to ability in public speaking.—10. *Gratia.* "The favor of the great." The allusion is particularly to the terms of friendship on which Tibullus stood with the celebrated Messala Corvinus.

12–16. 12. *Inter spem curamque*, &c. The advice here given is that by which Horace regulated his own course of conduct. An Epicurean, observes Sanadon, who considers every day as his last, will enjoy the pleasure that day brings. He bounds all his hopes, fears, cares, and projects by this little compass, without disquieting himself about what may happen on the morrow, which neither depends upon him nor he upon it. Such is the doctrine to which Horace attributes his own joyous plight of body, his good humor, and easy carelessness of life.—15. *Pinguem et nitidum bene curata cute.* "Fat and sleek with good keeping."—16. *Epicuri de grege porcum.* This serves to keep up and render more definite the allusion contained in the preceding lines. The Epicureans, in consequence of the corrupt and degenerate maxims of some of their number relative to pleasure, were stigmatized, in the popular language of the day, as mere sensualists, though many of them were most undeserving of this obloquy. Horace, therefore, playfully applies to himself one of the well-known phrases that were wont to be used by their enemies, as a sweeping denunciation of all the followers of Epicurus.

Epistle V. The poet invites Torquatus to come and sup with him on the eve of the birth-day of Augustus. He promises him a homely entertainment, but a welcome reception, and that what is wanting in magnificence shall be made up in neatness and cleanliness. We have in this epistle some strokes of morality, for which Torquatus might possibly have occasion. They are enlivened by a panegyric on wine, short, but spirited, as if it were a declaration of the good humor with which he proposed to receive his guest.

1–4. 1. *Si potes Archiacis conviva*, &c. "If thou canst prevail on thyself to recline as a guest upon short couches made by Archias." The short couches made by Archias, a mechanic of the day, were plain and common ones, used only by persons in moderate circumstances.—2. *Nec modica cœnare times*, &c. "And art not afraid to sup on all kinds of herbs from a dish of moderate size."—3. *Supremo sole.* "Toward sunset." This was later than the usual time for supping, but is purposely named by Horace in order that his friend may have full time before it to get through all the business of the day. (*Orelli, ad loc.*)—*Torquate.* The individual here addressed is supposed to be the same with the Torquatus to whom the seventh ode of the fourth book is inscribed.—*Manebo.* "I shall expect thee."—4. *Iterum Tauro.* Understand *consule.* The second consulship of T. Statilius Taurus was A.U.C. 728, whence Bentley, reckoning from the time when this epistle is supposed to have been written, namely, A.U.C. 734, makes the wine in question between six and seven years of age.—*Diffusa.* "Racked off." The term alludes to the pouring of the wine into the vessels intended to receive it, when it had stood some time in the large *dolia.*—*Palustres inter Minturnas*, &c. "Between marshy Minturnæ and Petrinum, in the territory of Sinuessa."

v–11. 6. *Melius.* "Better than what I have mentioned." Referring not only to the wine, but also to the vegetables of which the poet has spoken.—*Arcesse, vel imperium fer.* "Order it to be brought hither, or else obey the commands that I impose," *i. e.*, or else submit to me. *Arcesse*, according to the best commentators, is equivalent here to "*afferri jube.*" *Imperium fer.* The master of the house exercised a kind of authority over his guests.—7. *Tibi.* "In honor of thee."—8. *Leves spes.* "Thy vain hopes." The reference here is unknown. Some suppose that Torquatus entertained at this time the hope of arriving at some public office.—*Certamina divitiarum.* An elegant expression, to denote the striving to be richer than others.—9. *Et Moschi causam.* The scholiast informs us that Moschus was a rhetorician of Pergamus, whose defence Torquatus and Asinius Pollio undertook when he was accused of poisoning.—*Cras nato Cæsare festus*, &c. The festival here alluded to was the nativity of Augustus, namely, the 9th day before the calends of October, or September 23d.—10. *Dat veniam somnumque.* "Allows of indulgence and repose." With *veniam* supply *otiandi*, or else *bibendi.* The former part of the next day being *nefastus*, and the prætor therefore holding no court, Torquatus might lie abed in the morning. Compare *Orelli. ad loc.*—11. *Tendere.* "To lengthen out."

12–20. 12. *Quo mihi fortunam, si non conceditur uti?* "Why shall I seek for myself the gifts of fortune, if it is not allowed to enjoy them?" Supply *comparem* or *quæram* after *fortunam.* This elliptical form of expression is of frequent occurrence. Most of the early editions and many MSS. give *quo mihi fortuna, si non conceditur uti?* where the final syllable in *fortuna* is lengthened by the arsis. Xylander altered the punctuation to *quo mihi, fortuna si non conceditur uti*, making *fortunâ* the ablative, and supplying *prodest*, or something equivalent, with *mihi.* This has been adopted by several later editors.—13. *Parcus ob heredis curam*, &c. "He that lives sparingly, and pinches himself too much out of regard to his heir, is next-door neighbor to a madman." Literally, "sits by the side of the madman." The use of *assidet* is here extremely elegant. Compare the opposite expression, "*Dissidere ab insano.*"—15. *Patiarque vel inconsultus haberi.* "And I will be content to be regarded even as inconsiderate and foolish." We have no single epithet that appears to convey the full force of *inconsultus* in this passage.—16. *Quid non ebrietas designat.* "What does not wine effect?" or, more freely, "to what lengths does not wine proceed?"—18. *Addocet artes.* Many of the commentators strangely err in making this expression mean that wine has power to teach the arts! The poet intends merely to convey the idea that wine warms and animates the breast for the accomplishment of its plans. Hence the clause may be rendered, "teaches new means for the accomplishment of what we desire." The force of the preposition in *addocet* must be carefully marked.—19. *Fecundi calices quem non fecere disertum?* "Whom have not the soul-inspiring cups made eloquent?" The epithet *fecundi*, as here employed, is made by some to signify "full" or "overflowing," but with much less propriety. It is equivalent, rather, to *animum fecundum reddentes.*—20. *Solutum.* Understand *curis.*

21–31. 21. *Hæc ego procurare et idoneus imperor*, &c. "I, who am both the proper person, and not unwilling, am charged to take care of the

following particulars," *i. e.*, the task that best suits me, and which I willingly undertake, is as follows.—22. *Ne turpe toral.* "That no dirty covering on the couch."—*Ne sordida mappa.* "No foul napkin."—23. *Corruget nares.* "May wrinkle the nose," *i. e.*, may give offence to any of the guests. According to Quintilian, Horace was the first that used the verb *corrugo*.—*Ne non et cantharus et lanx*, &c. "That both the bowl and the dish may show thee to thyself," *i. e.*, may be so bright and clean that thou mayest see thyself in them. As regards the *cantharus*, consult note on *Ode* i., 20, 2.—25. *Eliminet.* Elegantly used for *evulget.*—*Ut coëat par jungaturque pari.* "That equal may meet and be joined with equal." *Par* is here taken in a very extensive sense, and denotes not only equality of age, but also congeniality of feeling and sentiment.—26. *Butram Septiciumque.* The names of two of the guests.—27. *Cœna prior.* "A prior engagement."—*Potior.* "Whom he prefers to us."—28. *Umbris.* "Attendant friends." Compare *Sat.* ii., 8, 22.—29. *Sed nimis arcta premunt olidæ*, &c. "But a strong scent renders too crowded an entertainment disagreeable." An allusion to the strong scent from the arm-pits, which the Romans termed *capra.*—*Premunt.* Equivalent to *molestia afficiunt.*—30. *Tu, quotus esse velis, rescribe.* "Do thou write me back word of what number thou mayest wish to be one," *i. e.*, how large a party thou mayest wish to meet.—31. *Atria servantem.* "Who keeps guard in thy hall," *i. e.*, who watches for thee there, either to prefer some suit, or else to show his respect by becoming one of thy retinue.—*Postico.* Understand *ostio.*

EPISTLE VI. The poet, with philosophical gravity, teaches his friend Numicius that human happiness springs from the mind when the latter is accustomed to view every thing with a cool and dispassionate eye, and, neither in prosperity nor adversity, wonders at any thing, but goes on undisturbed in the acquisition of wisdom and virtue.

1–5. 1. *Nil admirari.* "To wonder at nothing," *i. e.*, to be astonished at nothing that we see around us, or that occurs to us in the path of our existence, to look on every thing with a cool and undisturbed eye, to judge of every thing dispassionately, to value or estimate nothing above itself. Hence results the general idea of the phrase, to covet nothing immoderately, to be too intent on nothing, and, on the other hand, to think nothing more alarming or adverse than it really is.—*Numici.* The *gens Numicia* at Rome was one of the ancient houses. The individual here addressed, however, is not known. He would seem to have been some person that was too intent on the acquisition of riches, and the attaining to public office.—3. *Et decedentia certis tempora momentis.* "And the seasons retiring at fixed periods."—5. *Imbuti.* "Agitated." The idea intended to be conveyed by this clause is well expressed by Gesner: "*Sapientis est non metuere sibi quidquam ab eclipsi solis, a Saturni et Martis conjunctione et similibus, quæ genethliaca superstitio timet.*" Thus, the wise man contemplates the heavens, and the bodies that move in them, as well as the several changes of the seasons, without any feeling of astonishment or alarm, for he knows them to be governed by regular and stated laws, under the direction of a wise and benevolent Providence.

5–14. 5. *Quid censes munera terræ?* The connection in the train o' ideas is as follows: If this be the case with the phænomena of the heav ens, how much more should it be so with the products of the earth and th acts of man. (*Keightley, ad loc.*)—6. *Maris.* Understand *munera.* The reference is to the pearls, &c., of the East.—7. *Ludicra.* "The public shows," *i. e.*, the sports of the circus, theatre, and amphitheatre.—*Amici dona Quiritis.* An allusion to the offices conferred by the people on the candidates to whom they are well disposed.—8. *Quo sensu et ore?* "With what sentiments and look?"—9. *Fere miratur eodem, quo cupiens pacto.* "Rates them by the same high standard almost as he who actually desires them." Horace, after speaking of those who set a high value on riches, public shows, popular applause, and elevation to office, turns his discourse upon men of a less declared ambition, who do not so much desire these things as fear their contraries, poverty, solitude, disgrace. He states that both proceed on the same wrong principle, and that both rate things too highly, the former directly, the latter indirectly; for he who dreads poverty, solitude, and disgrace, thinks as highly, in fact, of their opposites, although he does not positively seek after them, as he who makes them the objects of his pursuit.—10. *Pavor.* "An unpleasant disturbance of mind," *i. e.*, mental agitation.—11. *Improvisa simul species,* &c. The idea intended to be conveyed is, that the moment any thing unexpectedly adverse happens, both are equally alarmed; the one lest he may lose what he is seeking for, the other lest he may fall into what he is anxious to avoid. Neither of them gazes with calmness on misfortune. *Simul* for *simul ac.*—12. *Quid ad rem.* "What matters it."—14. *Defixis oculis, animoque,* &c. "With fixed gaze, he becomes as one inanimate in mind and in body," *i. e.*, he stands like a statue with fixed and stupid gaze. *Defixi oculi* here are not *demissi et dejecti oculi,* as Torrentius thinks, but *immobiles, stupidi.*

16–23. 16. *Ultra quam satis est.* "Beyond proper bounds." To show that there is no exception to the rule which he has laid down, and that the feeling which produces fear or desire is equally vicious and hurtful, the poet observes, that, were even virtue its object, it would not cease to be blamable if it raises too violent desires even after virtue itself, for virtue can never consist in excess of any kind.—17. *I nunc, argentum et marmor vetus,* &c. Ironical. The connection in the train of ideas appears to be as follows: If we ought to fix our minds too intently upon nothing, and if even virtue itself forms no exception to this rule, but may become blamable, like other things, when carried to excess, how little should our attention be turned to the acquisition of riches, of popular favor, and of other objects equally fleeting and transitory. Go, now, and seek these riches, strive to become conspicuous before the eyes of all for the splendors of affluence, present thyself as a candidate for public honors, and fix upon thee the gaze of admiring thousands, while thou art haranguing them from the rostra; and when all this is done, and the object of thy wishes is attained, then sink into the grave, that leveller of all distinctions, and be forgotten.—*Argentum.* "Vases of silver." Understand *factum.* —*Marmor vetus.* Ancient Greek statues, &c.—*Æra.* "Bronze vessels."—*Artes.* "Works of art."—18. *Suspice.* "Gaze with admiration upon."—19. *Loquentem.* "While haranguing in public."—20. *Gnavus mane forum,* &c. The allusion here is either to the pleading of causes.

and the gain as well as popularity resulting therefrom, or else, and what appears more probable, to the money matters transacted in the forum, the laying out money at interest, the collecting it in, &c.—21. *Dotalibus.* "Gained by marriage," *i. e.*, forming a part or the whole of a wife's dowry. —22. *Mutus.* Some individual is here meant of ignoble birth, but enriched by marriage.—*Indignum, quod sit pejoribus ortus.* "What would be shameful indeed, since he has sprung from meaner parents."—23. *Mirabilis.* Equivalent to *invidendus*, and referring back to *nil admirari.*

24–27. 24. *Quidquid sub terra est*, &c. We have here the apodosis of the sentence which began at the 17th verse. It is continued on to the end of the 27th verse. The idea intended to be conveyed is, that as whatever is concealed in the bosom of the earth will one day or other see the light, so whatever now shines above the surface of the ground will one day or other descend into it. Though thou art now conspicuous for wealth and public honors, yet sooner or later shalt thou go to that abiding-place whither Numa and Ancus have gone before.—25. *Quum.* Equivalent to *quamvis.*—*Bene notum.* On account of the frequency of his appearance there. —26. *Porticus Agrippæ.* The portico here alluded to was in the vicinity of the Pantheon, another of the splendid works for which the capital was indebted to the public spirit and munificence of Agrippa. It was called also *Porticus Neptuni* or *Argonautarum*, being adorned with paintings, the subjects of which were taken from the legend of the Argonautic expedition, and was built A.U.C. 729. In this the upper classes and the rich were accustomed to take exercise by walking.—*Via Appi.* The Appian Way was another general place of resort for the wealthy and the great, especially in their chariots. Compare *Epode* iv., 14.—27. *Numa quo devenit et Ancus.* Compare *Ode* iv., 7, 15, *seqq.*

28–38. 28. *Si latus aut renes*, &c. The train of ideas is as follows: If thou art laboring under any acute disease, drive it off by using proper remedies; if thou art desirous of living happily, come, despise the allurements of pleasure, and follow the footsteps of virtue, for she alone can teach thee the true course which thou art to pursue. If, however, thou art of opinion that virtue consists merely in words, not in actual practice, as a grove appears to thee to be merely a parcel of trees, and to derive no part of its venerable character from the worship of the gods celebrated within its precincts; well, then, prefer riches to virtue, use all thy speed in their acquisition, see that no one enter the harbor before thee, take care that no loss be incurred, let the round sum of a thousand talents be made up, and others at the back of that. In fine, take from sovereign money whatever she bestows, and shine with these before the eyes of men.—*Tentantur.* "Are attacked."—29. *Fugam morbi.* "Some remedy that may put the disorder to flight."—30. *Fortis omissis hoc age deliciis.* "Do thou, abandoning pleasures, attend strenuously to this," *i. e.*, the pursuit of virtue. —32. *Cave ne portus occupet alter.* "Take care that no one gain the harbor before thee."—33. *Ne Cibyratica, ne Bithyna negotia perdas.* "That thou lose not the profits of thy trade with Cibyra, with Bithynia," *i. e.*, by the cargoes being brought too late into the harbor, and after the favorable moment for realizing a profit on them has gone by.—*Cibyratica.* Cibyra was a flourishing commercial city in the southwest angle of Phrygia, between Lycia and Caria.—*Bithyna* As regards the commerce carried on

between Bithynia and Italy, consult note on *Ode* i., 35, 7.—34. *Mille talenta rotundentur.* "Let the round sum of a thousand talents be made up."—*Altera.* Understand *mille talenta.*—35. *Et quæ pars quadret acervum.* "And the part that may render the heap fourfold," *i. e.*, may complete the sum of four thousand talents.—36. *Scilicet.* "For."—*Fidem.* "Credit."—*Regina pecunia.* "Sovereign money."—38. *Ac bene nummatum decorat,* &c. "And Persuasion and Venus adorn the well-moneyed man," *i. e.*, the rich man easily finds flatterers to style him an eloquent and persuasive speaker, a pleasing and agreeable companion, &c.

39–46. 39. *Mancipiis locuples eget æris,* &c. The connection in the train of ideas is as follows: Heap up riches; not such, however, as the King of the Cappadocians has, who possesses many slaves indeed, but is poor in money, but such as Lucullus is said to have had, who was so wealthy that he knew not the extent of his riches; for, being asked on one occasion, &c.—*Cappadocum rex.* The greater part of the Cappadocians were, from the despotic nature of their government, actual slaves, and the nation would seem to have been so completely wedded to servitude that, when the Romans offered them their liberty, they refused, and chose Ariobarzanes for their king. On the other hand, money was so scarce that they paid their tribute in mules and horses.—40. *Ne fueris hic tu.* "Be not thou like him," *i. e.*, do not want money as he does, but get plenty of it! The final syllable of *fueris* is lengthened by the arsis.—*Chlamydes.* The chlamys was a military cloak, generally of a purple color.—*Lucullus.* The famous Roman commander against Mithradates and Tigranes. The story here told is no doubt a little exaggerated, yet it is well known that Lucullus lived with a magnificence almost surpassing belief. His immense riches were acquired in his Eastern campaigns.—44. *Tolleret.* Referring to the person who made the request; either the individual who had charge of the scenic arrangements for the occasion, or else one of the ædiles.—45. *Exilis domus est.* "That house is but poorly furnished," *i. e.*, in the estimation of the votaries of wealth. Ironical.—46. *Fallunt.* "Escape the notice of."—*Furibus.* Thievish slaves are particularly meant.—*Ergo si res sola potest facere,* &c. The idea intended to be conveyed is as follows: If, then, thou thinkest virtue a mere name, and if riches alone (*res sola*) can make and keep a man happy, make the acquisition of them thy first and last work.

49–50. 49. *Si fortunatum species et gratia præstat.* "If splendor and popularity make a man fortunate." *Species* has here a general reference to external splendor, official pomp, &c.—50. *Mercemur servum, qui dictet nomina,* &c. "Come, let us purchase a slave to tell us the names of the citizens, to jog us, every now and then, on the left side, and make us stretch out our hand over all intervening obstacles." What *pondera* actually refers to here remains a matter of mere conjecture. The general allusion in this passage is to the office of *nomenclator.* The Romans, when they stood candidate for any office, and wanted to ingratiate themselves with the people, went always accompanied by a slave, whose sole business it was to learn the names and conditions of the citizens, and secretly inform his master, that the latter might know how to salute them by their proper names.

52–55. 52. *Hic multum in Fabia valet*, &c. The slave now whispers into his master's ear, "This man has great influence in the Fabian tribe, that one in the Veline." With *Fabia* and *Velina* respectively, understand *tribu*.—53. *Cui libet hic fasces dabit*, &c. The allusion is now to a third person. By the term *fasces* is meant either the consulship or prætorship.—*Curule ebur*. "The curule chair." The allusion appears, from what precedes, to be to the ædileship, or office of curule ædile, although the *sella curulis* was common, in fact, to all the higher magistrates.—54. *Importunus*. "Indefatigable in his efforts."—*Frater, pater, adde*. "Add the titles of brother, father." *Frater* and *pater* are here taken, as the grammarians term it, materially. They stand for accusatives, but, being supposed to be quoted, as it were, from the speech of another, where they are used as vocatives, they remain unaltered in form.—55. *Ut cuique est ætas*, &c. The direction here given is as follows: If the individual addressed be one of thy own age, or somewhat under, address him, in a familiar and friendly way, with the title of "brother;" if, however, he be an older man than thyself, approach him respectfully, and salute him with the name of "father."—*Facetus*. "Courteously."—*Adopta*. "Adopt him," *i. e.*, adopt him into thy family by this salutation; address him as a relation.

56–67. 56. *Lucet*. "'Tis light," *i. e.*, the day is now breaking.—57. *Gula*. "Our appetite." The idea intended to be conveyed by the whole clause is as follows: As soon as the day breaks, let us attend to the calls of appetite.—*Piscemur, venemur*. Instead of merely saying, let us procure the materials for the banquet, the poet employs the common expressions in the text, "let us go a fishing, let us go a hunting," that he may bring in with more effect the mention of Gargilius.—58. *Gargilius*. Who the individual here alluded to was, is unknown. The picture, however, which the poet draws of him is a pleasing one, and might very easily be made to apply to more modern times.—60. *Unus ut e multis*, &c. "To the intent that one mule out of many might bring back, in the sight of the same populace, a boar purchased with money."—61. *Crudi tumidique lavemur*. "Let us bathe with our food undigested, and a full-swollen stomach." Bathing so soon after a meal was decidedly injurious, but the epicures of the day resorted to this expedient, that they might hasten the natural digestion, and prepare themselves for another entertainment.—62. *Cærite cera digni*. "Deserving of being enrolled among the Cærites." The term *cera* has reference to the Roman mode of writing on tablets covered with wax, and hence the expression in the text, when more literally rendered, will mean, being enrolled in the same registers, or on the same tablets, that contain the names of the Cærites. According to the common account, the Cærites, or inhabitants of Cære, having received the vestal virgins and tutelary gods of Rome, when it was sacked by the Gauls, the Romans, out of gratitude, gave them the privileges of citizens, with the exception of the right of suffrage. What was to them, however, an honor, would prove to a Roman citizen an actual degradation; and therefore, when any one of the latter was guilty of any disgraceful or infamous conduct, and lost, in consequence, his right of suffrage by the decree of the censors, he was said to be enrolled among the Cærites (*in tabulas Cæritum referri*).—63. *Remigium vitiosum Ithacensis Ulixei*. Supply *sicuti*.—64. *Interdicta voluptas*. "Forbidden pleasure." Ulysses had warned his companions not to touch the cups of Circe if they wished to revisit

their country. The advice proved fruitless.—65. *Mimnermus*. A poet of Colophon, in Ionia, who flourished about 590 B.C. He composed elegiac strains, and is regarded as the first that applied the alternating hexameter and pentameter measures to such subjects.—67. *Istis*. Referring to the maxims which the poet has here laid down respecting the felicity that virtue alone can bestow.

EPISTLE VII. Horace, upon retiring into the country, had given his promise to Mæcenas that he would return in five days; but, after continuing there the whole month of August, he writes this epistle to excuse his absence. He tells him that the care of his health had obliged him to remain in the country during the dog-days, and that, when winter comes on, the same care would render it necessary for him to go to Tarentum, but that he intended to be with him early in the spring. As Horace, however, was under the strongest ties to Mæcenas, and did not wish to be thought unmindful of what he owed him, he takes pains to show that the present refusal did not proceed from want of gratitude, but from that sense of liberty which all mankind ought to have, and which no favor, however great, could countervail. He acknowledges his patron's liberality, and the agreeable manner he had of evincing it. He acknowledges, too, that he had been a close attendant upon him in his younger years, but assures him, at the same time, that if he was less assiduous now, it did not proceed from want of affection and friendship, but from those infirmities of age, which, as they were sensibly growing upon him, rendered it inconsistent with the care which his health demanded of him.

1–9. 1. *Quinque*. A definite for an indefinite number.—2. *Sextilem totum mendax desideror*. "False to my word, I am expected by thee during the whole month of August." The Romans, at first, began their year at March, whence the sixth month was called *Sextilis*, even after January and February were added by Numa to the calendar of Romulus. It afterward took from Augustus the name *mensis Augustus*, as the month before it was called *mensis Julius*, from Julius Cæsar.—*Atqui*. "And yet."—3. *Recteque videre valentem*. "And to see me enjoying sound health."—5. *Veniam*. "The indulgence." The poet alludes to the liberty of remaining in his villa, apart from his patron's presence.—*Dum ficus prima*, &c. An elegant and brief description of the season of autumn, when the fig first reaches its maturity, and the heat of the sun proves injurious to the human frame. The dog-days, and, in general, all the autumnal season, were sickly at Rome. At this time the poet chose to retire to his Sabine farm, and breathe the pure mountain atmosphere.—6. *Designatorem decorat lictoribus atris*. "Adorn the undertaker with all his gloomy train." By the *designator* is here meant the individual whose business it was to regulate the order of funerals, and assign to every person his rank and place. He was one of the principal officers of the goddess Libitina, and resembled, in his general duties, the modern undertaker. When called to take charge of a funeral solemnity, the *designator* usually came attended by a troop of inferior officers, called by Seneca *libitinarii*, such as the *pollinctores*, *vespillones*, *ustores*, *sandapilarii*, &c. These attendants were all arrayed in black, and, besides their other duties, served to keep off the crowd like the lictors of the magistrates, with

whom they are compared by the language of the text.—7. *Matercula.* "Tender mother."—8. *Officiosa sedulitas.* "An assiduous attendance on the great."—*Opella forensis.* "The petty operations of the bar."—9. *Testamenta resignat.* The autumnal season, when the greatest mortality prevailed, is here said, by the agency of assiduous attention on the great, and by the distracting business of the bar, to open wills, *i. e.*, to kill, wills never being opened until the death of the testator.

10–13. 10. *Quod si.* Referring here to time. "When, however."—*Albanis.* Equivalent to *Latinis.—Illinet.* "Shall spread."—11. *Ad mare.* Lambinus thinks the reference is here to the *Sinus Tarentinus*, an opinion which derives support from verse 45, and also from *Ode* ii., 6, 10.—*Sibi parcet.* "Be careful of himself," *i. e.*, will guard himself against whatever might prove injurious to health.—12. *Contractus.* "Gathered up," *i. e.*, crouching from the cold; for he was, as he tells us, *solibus aptum*, and, of course, of a chilly nature. (*Keightley, ad loc.*) There are other explanations, however, of this clause.—13. *Hirundine prima.* "With the first swallow," *i. e.*, in the very beginning of the spring. The wind Favonius began to blow on the 6th of February, and in a fortnight after the swallows appeared.

14–28. 14. *Non, quo more piris vesci*, &c. He now reminds Mæcenas of his previous generosity toward him. The idea intended to be conveyed is this: Thou hast not gifted me with what thou thyself despised, as the Calabrian rustic gave away his pears, or as a foolish prodigal squanders upon others what he regards as contemptible and valueless, but thou hast bestowed such things upon thy poet as a good and wise man is always prepared to give to those whom he deems worthy of them.—16. *Benigne.* "I thank thee kindly." Supply *facis*. *Bene* and *benigne* were terms of politeness among the Romans, as καλῶς and ἐπαινῶ among the Greeks, when they refused any thing offered to them.—19. *Hodie.* Observe the force of the adverb here, implying that the pears will not keep longer than the present day.—21. *Hæc seges ingratos tulit*, &c. "This soil has produced, and always will produce, ungrateful men," *i. e.*, this liberality has had, and in all ages will have, ingratitude for its certain crop. A foolish and unmeaning prodigality deserves no better return; for acknowledgment ought always to be in proportion to the benefit received, and what is given in this manner is not worthy the name of a benefit.—22. *Vir bonus et sapiens dignis ait esse paratus.* "A good and wise man says that he is ready for the deserving," *i. e.*, professes himself ready to confer favors on those who deserve them. The allusion in *vir bonus et sapiens* is to Mæcenas, *i. e.*, but the wise and truly generous man, such as thou art, on the contrary, &c. We have here an elegant imitation, in *paratus*, of the Greek construction, by which a nominative is joined with the infinitive whenever the reference is to the same person. Thus, the expression in the text, if converted into Greek, would be ὁ καλὸς κἀγαθὸς τοῖς ἀξίοις φησὶν εἶναι πρόθυμος. The common Latin structure requires *se paratum esse.*—23. *Nec tamen ignorat, quid distent æra lupinis.* "And yet is not ignorant how true money differs from lupines." The players upon the stage were accustomed to make use of lupines instead of real coin (compare *Muretus, ad Plaut., Poen.*, iii., 2, 20), and so, also, boys at their games. Hence, when the poet states that the good and wise man can distinguish

well between true coin and that which players use upon the stage, or boys at their games, he means to convey the idea that such a man knows what he gives, that he can tell whether it be of value or otherwise, whether it be suitable or unsuitable to him on whom it is conferred.—24. *Dignum præstabo me etiam pro laude merentis.* "I, too, as the praise of my benefactor demands, will show myself worthy of the gifts that I have received," *i. e.*, I will show myself worthy of what my generous patron has bestowed upon me, that he may enjoy the praise of having conferred his favors on a deserving object.—25. *Usquam discedere.* "To go any where from thee," *i. e.*, to leave thy society and Rome.—26. *Forte latus.* "My former vigor." Keightley explains this by "strength of wind." *Latus* and *latera* are frequently used in the Latin writers to indicate strength of body, as both corporeal vigor and decay show themselves most clearly in that part of the human frame.—*Nigros angusta fronte capillos.* "The black locks that once shaded my narrow forehead." As regards the estimation in which low foreheads were held among the Greeks and Romans as a mark of beauty, consult note on *Ode* i., 33, 5. In the present case the reference would seem to be to the hair's being worn so low down as almost to cover the forehead. The Romans, says Keightley, used to cut the hair straight across the forehead, so as to let only a narrow strip of it appear, than which nothing is more unbecoming in our eyes. So the beauties in the early part of the seventeenth century used to arrange their hair in small curls all along the forehead. So capricious is fashion! —27. *Dulce loqui.* "My former powers of pleasing converse."—*Ridere decorum.* "The becoming laugh that once was mine."—28. *Fugam Cinaræ protervæ.* Horace elsewhere (*Ode* iv., 1, 3) tells us that he was a young man when he surrendered his heart to the charms of Cinara.

29–34. 29. *Forte per angustam*, &c. The connection in the train of ideas is as follows: I am not one, Mæcenas, that wishes merely to feed and fatten in thy abode; I have not crept into thy dwelling as the field-mouse did into the basket of corn: for if I am indeed like the field-mouse in the fable, and if my only object in coming nigh thee has had reference to self, then am I willing to surrender all the favors that thy kindness has bestowed upon me.—*Tenuis vulpecula.* "A lean fox." *Vulpecula* is the reading of all the MSS., and in Æsop and Babrius also it is a fox. Bentley, however, conjectured *nitedula*, "a field-mouse," and he has been followed by all the editors, till Jacobs vindicated the original reading (*Lect. Venus.*, p. 99), who shows that the writers of ancient apologues and fables were less solicitous about external or physical probability than the moral lesson which they were anxious to convey. Hence Bentley's objection that the fox eats no corn becomes one of little value.—30. *Cumeram frumenti.* "A basket of corn."—31. *Pleno corpore.* "Being grown fat."—34. *Hac ego si compellor imagine*, &c. "If I be addressed by this similitude, I am ready to resign all that thy favor has bestowed," *i. e.*, if this fable of the field-mouse be applicable to me, if I have crept into thy friendship merely to enjoy thy munificent kindness and benefit myself, &c.—*Resigno.* Consult note on *Ode* iii., 29, 54.

35–37. 35. *Nec somnum plebis laudo*, &c. "Neither do I, sated with delicacies, applaud the slumbers of the poor, nor am I willing to exchange my present repose, and the perfect freedom that accompanies it, for all the

riches of the Arabians." The poet means to convey the idea that he is not one of those who first surfeit themselves, and then extol the frugal tables and the easy slumbers of the poor, but that he has always loved a life of repose and freedom, and will always prefer such a one to the splendors of the highest affluence. Hence the same idea is involved in this sentence, as in the passages which immediately precede, namely, that the poet has never sought the friendship of his patron merely for the sake of indulging in a life of luxury.—*Altilium.* The epithet *altilis*, in its general import, denotes any thing fattened for human food; when taken in a special sense, however, as in the present instance, it refers to birds, particularly those of the rarer kind, reared for this purpose in an aviary.—37. *Sæpe verecundum laudasti, Rexque Paterque,* &c. "Thou hast often commended my moderation; when present, thou hast heard thyself saluted by me as king and father; nor have I been more sparing in thy praise, when thou wert absent, by a single word." For a literal translation, understand *audisti* with *nec verbo parcius absens*, and, as regards the peculiar meaning in which the verb is here employed ("thou hast heard thyself called," *i. e.*, thou hast been called or saluted), consult note on *Sat.* ii., 7, 101, and ii., 6, 20. Horace is not afraid to call Mæcenas himself as a witness of his disinterestedness and gratitude. Thou hast often, says he, commended me for a moderation which could alone set bounds to thy liberality. Thou knowest that I ever spoke of thee in the language of tenderness and respect, as my friend and benefactor.—*Pater.* Mæcenas was a few years the elder.—*Verecundum.* It will be perceived from the foregoing note that we have, with Lambinus, referred this term to the moderation of the poet, amid the favors of his patron. Most commentators, however, make it allude merely to his modesty of deportment.—*Rexque Paterque.* The first of these appellations refers to the liberality, the second to the kind and friendly feelings, of Mæcenas toward the bard.

39–45. 39. *Inspice, si possum donata reponere lætus.* "See whether I can cheerfully restore what thou hast given me." The connection in the train of ideas is as follows: I said just now, that if the apologue of the fox were applicable to my own case, I was perfectly willing to resign all the favors which thy kindness had conferred upon me. Try me then, my patron, and see whether I am sincere in what I have said.—49. *Haud male Telemachus,* &c. "Well did Telemachus answer, the offspring of the patient Ulysses." This answer of Telemachus is taken from the 4th book of the Odyssey, and was made to Menelaus, who urged him to accept a present of horses. The application is obvious: Tibur or Tarentum was our poet's Ithaca, where Mæcenas's gifts could be of no more use to him than the present of Menelaus to Telemachus.—41. *Non est aptus Ithace locus,* &c. Horace has here expressed *Hom., Od.*, iv., 601, *seqq.—Ut neque planis porrectus spatiis,* &c. "As it is neither extended in plains nor abounds with much grass."—45. *Vacuum Tibur.* "The calm retreat of Tibur." The epithet *vacuum* is here equivalent in some respect to *otiosum*, and designates Tibur as a place of calm retreat for the poet, and of literary leisure.—*Imbelle Tarentum.* "The peaceful Tarentum."

46–48. 46. *Strenuus et fortis.* "Active and brave." The allusion in the text is to Lucius Marcius Philippus, of whom Cicero makes frequent mention. He was equally distinguished for eloquence and courage, which

raised him to the censorship and consulship. The little tale here introduced is the longest, but not the least agreeable, of the three with which Horace has enlivened his letter. It is told with that natural ease and vivacity which can only make this kind of stories pleasing. The object of the poet is to show how foolishly those persons act who abandon a situation in life which suits them, and to which they have been long accustomed, for one of a higher character and altogether foreign to their habits. —47. *Ab officiis.* "From the duties of his profession."—*Octavam circiter horam.* "About the eighth hour," *i. e.*, about two o'clock. The first hour of the day, among the Romans, commenced at six o'clock. The courts opened at nine o'clock.—48. *Carinas.* It is disputed where that part of Rome which was called the "Carinæ" lay. The old opinion, and which many still hold, was that it was the hollow extending at the foot of the Esquiline from the Forum of Nerva to the Colosseum; but it is quite clear that it was on an eminence (compare *Dion. Hal.*, iii., 22), and there seems to be no reason for dissenting from those who, like Bunsen and Becker, suppose it to be that part of the Esquiline where now stands the church of *San Pietro in Vincoli*, perhaps on the site of the temple of Tellus. As the edge of the hill makes a circuit from the Subura to the Colosseum, this may have given origin to the name, as resembling the "keel" of a ship. The greater part of it was situate in the fourth region. From the epithet of *lautæ*, which Virgil applies to it, we may infer that the houses which stood in this quarter of ancient Rome were distinguished by an air of superior elegance and grandeur. From the same passage of Virgil it appears that the Carinæ did not stand very far from the Forum. The house of Philippus stood, perhaps, at the farther end of the Carinæ, over the Subura, and hence he complains of the distance. (*Keightley, ad loc*)

50–58. 50. *Adrasum.* "Close shaved."—*Vacua tonsoris in umbra.* "In a barber's shop, that resort of idlers." *Vacua* is here equivalent to *otiosa.* With regard to the term *umbra*, it may be remarked, that though rendered by the word "shop," in order to suit modern ideas, it properly denotes a shed or awning open to the street, as is still customary with the shops in the south of Europe.—51. *Cultello proprios purgantem leniter ungues.* "Leisurely paring his own nails." *Proprios* here denotes his doing for himself what was commonly done by the barber, especially for people of fashion.—52. *Non læve jussa Philippi accipiebat.* "Was very smart at taking Philip's commands."—53. *Quære et refer.* Philip's object in sending his slave on this errand was as follows: Returning home from the fatiguing avocations of the bar, and complaining of the distance to his own abode, which, though short in itself, the growing infirmities of age caused to appear long to him, Philip espies, on a sudden, a person seated at his ease in a barber's shop, and paring his nails with an air of the utmost composure. Touched with a feeling somewhat like envy on beholding a man so much happier to all appearances than himself, he sends his slave to ascertain who the individual was, and to learn all about him.—53. *Unde domo.* "Where he lives."—55. *Enarrat.* He obtains the information from some of the neighbors probably.—*Vulteium nomine Menam.* "That he was by name *Vulteius Menas.*" *Menas* was a servile name abbreviated from *Menodorus*, as *Lucas* from *Lucanus.* The individual in question, therefore, was a *libertus* or freedman of one of the Vulteii.—56. *Præconem.* "An auctioneer." Compare verse 65.—*Tenui censu.* "Of slender means."—*Vine*

crimine, notum. Bentley reads *sine crimine natum, i. e.*, "born without a stain;" but this clashes with the idea of his being a *libertus*, and, consequently, of servile origin.—57. *Et properare loco et cessare*, &c. "That he was wont, as occasion required, to ply his business with activity and take his ease, to gain a little and spend it." *Loco* is here equivalent to *tempore opportuno.*—58. *Gaudentem parvis sodalibus, et lare certo*, &c. "Delighting in a few companions of humble life, and in a house of his own, and also in the public shows, and, when the business of the day was over, in a walk through the Campus Martius." By *lare certo* is denoted that he had a fixed abode, and did not lodge in a *cœnaculum.*

60–65. 60. *Scitari libet ex ipso*, &c. "I would know from the man himself all that thou reportest."—62. *Benigne.* "I thank thy master kindly." Menas expresses his thanks for the honor of the invitation, but, at the same time, declines accepting it.—63. *Improbus.* "The rascal."—*Et te negligit aut horret.* "And either slights, or is afraid of thee." *Horrere* and *horror* are properly meant of that awe and respect which we feel in approaching any thing sacred; and as the vulgar are apt to look upon great men as somewhat above the ordinary rank of mortals, the same words have been used to express the respect they feel when admitted to their presence, as well as the dread they have of coming into it.—64. *Vulteium mane Philippus*, &c. "Next morning Philip comes upon Vulteius, as he was selling second-hand trumpery to the poorer sort of people, and salutes him first." The verb *occupare*, as here employed, means to surprise, to come upon another before he is aware of our approach.—65. *Tunicato popello.* This expression literally refers to the poorer part of the citizens as clad merely *in tunics*, their poverty preventing them from purchasing a toga in which to appear abroad. Foreigners at Rome seem also to have had the same dress, whence *homo tunicatus* is put for a Carthaginian, *Plaut., Pœnul.*, v., 3, 2.—*Scruta.* By this term is meant any kind of old second-hand furniture, movables, clothes, &c. and they who vended them were called *scrutarii.*

66–72. 66. *Ille Philippo excusare laborem*, &c. "He began to plead to Philip his laborious vocation and the fetters of business as an excuse for not having waited upon him that morning; in fine, for not having seen him first." The expression *mercenaria vincla* refers to his employment as auctioneer, and his being bound to give up his whole time to it, for which he received a fixed compensation (*merces*) from those who employed him to sell. (*Orelli, ad loc.*)—68. *Quod non mane domum venisset.* Clients and others waited upon distinguished men early in the morning for the purpose of paying their respects. Menas apologizes for not having called upon Philip at this time, both to salute him and excuse himself for not having accepted his invitation.—69. *Sic.* "On this condition."—70. *Ut libet.* A form of assenting.—71. *Post nonam.* "After the ninth hour." Or, to adopt our own phraseology, "after three o'clock."—72. *Dicenda tacenda.* "Whatever came into his head." Literally, "Things to be mentioned, and things about which silence should have been kept." The poet evidently intends this as an allusion to the effects of Philip's good old wine upon his new guest.

73–98. 73. *Hic, ubi sæpe occultum*, &c. "He, when he had often been

seen to repair, like a fish to the concealed hook, in the morning a client, and now a constant guest, is desired, on the proclaiming of the Latin holidays, to accompany Philip to his country-seat near the city."—75. *Mane cliens.* Compare note on verse 68.—76. *Indictis.* Understand *a consule.* The *Feriæ Latinæ*, or Latin holidays, were first appointed by Tarquin for one day, but after the expulsion of the kings they were continued for two, then for three, and at last for four days. They were kept with great solemnity on the Alban Mountain. The epithet *indictæ* marks them as movable, and appointed at the pleasure of the consul, a circumstance which places them in direct opposition to the *Statæ Feriæ*, or fixed festivals of the Romans. Philip could go into the country during these holidays, as the courts were then shut.—79. *Et sibi dum requiem*, &c. "And while he seeks recreation for himself, while he endeavors to draw amusement from every thing."—80. *Mutua septem promittit.* "Promises to lend him seven thousand more."—83. *Ex nitido.* "From a spruce cit."—*Atque sulcos et vineta crepat mera.* "And talks of nothing but furrows and vineyards." *Mera* is here literally, "solely," "only," being the neuter of the adjective used adverbially.—84. *Præparat ulmos.* "Prepares his elms," *i. e.*, for the vines to grow around.—85. *Immoritur studiis*, &c. "He almost kills himself with eager application to his labors, and grows old before his time through a desire of possessing more," *i. e.*, of increasing his wealth. More literally, "He dies (as it were) with eager application," &c.—87. *Spem mentita seges.* "His harvest deceived his hopes."—*Enectus.* "Killed outright," *i. e.*, not merely worn away and exhausted.—89. *Iratus.* Angry with himself for having ever left his former peaceful and happy life.—90. *Scabrum.* "Rough." After Menas had turned farmer, he ceased to be *nitidus*, and neglected his person.—91. *Durus nimis attentusque.* "Too laborious and earnest."—92. *Pol.* "Faith."—93. *Ponere.* Used for *imponere*, i. e., *dare.*—96. *Qui semel aspexit*, &c. "Let him who has once perceived how much better the things he has discarded are than those for which he has sought, return in time," &c.—98. *Suo modulo ac pede.* "By his own last and foot," *i. e.*, by the measure of his own foot, by his own proper standard. The application of this story is given as follows by Keightley: People should try to return to their former condition when they find it better than the new one; and they should measure themselves by their own rule, *i. e.*, seek to be in that rank and situation of life for which nature or habit had adapted them. So Horace finds a retired life best suited to him; and if Mæcenas will not consent to his enjoying it, he is willing to resign his Sabine farm and all his other gifts and favors.

EPISTLE VIII. Horace gives us in this epistle a picture of himself, as made up of contradictions and chagrin, miserable without any apparent cause, and dissatisfied he could not tell why; in fine, a complete hypochondriac. If the poet really intended this for his own portrait, it must be confessed to be very unlike the joyous carelessness of his life in general. In almost perfect health, possessed of an easy fortune, and supported by a good understanding, he makes himself wretched with causeless disquietudes, and an unaccountable waywardness of temper. May we not suppose that the Epicurean principles of Horace forbid any such application to himself, and that he merely assumes these infirmities, that he may

with more politeness reproach Albinovanus, who was actually subject to them? Such, at least, is the opinion of Torrentius and others of the commentators.

1–10. 1. *Celso gaudere et bene rem gerere Albinovano*, &c. The order of construction is as follows: *Musa, rogata, refer Celso Albinovano, comiti scribæque Neronis, gaudere et gerere rem bene.—Gaudere et bene rem gerere refer.* "Bear joy and prosperity," *i. e.*, give joy and wish success. In place of using the common Latin form of salutation, *Salutem*, Horace here imitates the Greek mode of expression, *χαίρειν καὶ εὖ πράττειν.*—2. *Comiti scribæque Neronis.* Celsus Albinovanus has already been mentioned as forming part of the retinue of Tiberius (*Epist.* i., 3, 15), who was at that time occupied with the affairs of Armenia.—3. *Dic, multa et pulchra minantem*, &c. "Tell him that, though promising many fine things, I live neither well nor agreeably." The distinction here made is one, observes Francis, of pure Epicurean morality. *Recte vivere* is to live according to the rules of virtue, and *vivere suaviter* to have no other guidance for our actions but pleasure and our passions. As regards the force of *minantem* in this same passage, consult note on *Sat.* ii., 3, 9.—*Haud quia grando*, &c. "Not because the hail has bruised my vines, or the heat blasted the olive," &c., *i. e.*, my disquiet arises not from the cares of wealth. It is not produced by the feelings that break the repose of the rich, when their vineyards have been lashed by the hail, or their olive-grounds have suffered from the immoderate heats, &c.—5. *Momorderit.* More literally, "Has nipped." The verb *mordeo* is applied by the Latin writers to denote the effects as well of cold as of heat.—6. *Longinquis in agris.* As, for example, those of Calabria or Cisalpine Gaul, where the wealthy had large flocks of sheep. Consult note on *Epode* i., 27.—7. *Minus validus.* "Less sound." The poet describes himself (if, indeed, he refers to his own case) as laboring under that peculiar malady which is now termed hypochondria, and which has its seat far more in the mind than in any part of the body. The picture that he draws admirably delineates the condition of one who is suffering under the morbid influence of hypochondriac feelings.—8. *Ægrum.* Supply *me.*—9. *Fidis offendar medicis.* "Because I am displeased with my faithful physicians." With *irascar, sequar, fugiam*, and *amem* respectively, *quia* must be supplied in translating.—10. *Cur me funesto properent arcere veterno.* "For being eager to rouse me from this fatal lethargy." *Cur* is here equivalent to *ideo, quod.*

12–17. 12. *Ventosus.* "Driven about by every wind," *i. e.*, inconstant, and changeable as the wind. Compare *Epist.* i., 9, 37: "*Plebs ventosa.*"—13. *Quo pacto rem gerat et se.* "How he manages his official duties, and himself," *i. e.*, how he is coming on in his office of secretary, and what he is doing with himself.—14. *Juveni.* "The young prince." Alluding to Tiberius, who was then about twenty-two years of age.—*Cohorti.* Consult note on *Epist.* i., 3, 6.—17. *Ut tu fortunam*, &c. "As thou, Celsus, bearest thy fortune, so will we bear ourselves unto thee," *i. e.*, if, amid thy present good fortune, and the favor of thy prince, thou still continuest to remember and love thy former friend, so will he in turn love thee.

EPISTLE IX. A letter of introduction to Tiberius Claudius Nero, given by the poet to his friend Titius Septimius. Horace seems to have been very sensible of the care and nicety that were requisite on such occasions, especially in addressing the great, and he has left the epistle now before us as an undoubted proof of this. He stood high in favor with Tiberius, and the regard Augustus had for him gave him a further privilege. Moreover, Septimius was one of his dearest friends, a man of birth and known merit; yet with what modesty, diffidence, and seeming reluctance does the poet recommend him to the notice of the prince. The epistle appears to have been written a short time previous to the departure of Tiberius for the Eastern provinces.

1–6. 1. *Septimius, Claudi, nimirum intelligit unus*, &c. "O Claudius, Septimius alone knows, forsooth, how highly thou esteemest me." The poet modestly seeks to excuse his own boldness in addressing an epistle like the present to the young Tiberius, on the ground that his friend Septimius would have that he stood high in favor with the prince, whereas he himself knew no such thing.—3. *Scilicet ut tibi se laudare*, &c. "To undertake, namely, to recommend and introduce him to you."—4. *Dignum mente domoque*, &c. "As one worthy the esteem and intimacy of Nero, who always selects deserving objects," *i. e.*, one whose habits of thinking and acting are in unison with those of the individual addressed, and who is worthy of being numbered among his intimate friends, and becoming a member of his household. This verse does equal honor both to Tiberius and Septimius, since it shows the one a discerning prince, and the other a deserving man. We are not to consider these as words of mere compliment on the part of the poet. Tiberius, in his early days, was indeed the person he is here represented to be, a good judge of merit, and ready to reward it.—5. *Munere fungi propioris amici.* "That I fill the station of an intimate friend."—6. *Quid possim videt*, &c. "He sees and knows what I can effect with thee better than I do myself," *i. e.*, he sees and knows the extent of my influence with thee, &c. This explains the *nimirum intelligit unus* of the first line. Observe that *valdius* is here equivalent to *melius*.

8–13. 8. *Sed timui, mea ne*, &c. "But I was afraid lest I might be thought to have pretended that my interest with thee was less than it really is; to be a dissembler of my own strength, inclined to benefit myself alone." By *dissimulator opis propriæ* he means, in fact, concealing his own influence, and reserving it all for himself.—10. *Majoris culpæ.* The *major culpa*, here alluded to, is the unwillingness to serve a friend.—11. *Frontis ad urbanæ descendi præmia.* "I have descended into the arena to contend for the rewards of town-bred assurance," *i. e.*, I have resolved at last to put in for a share of those rewards which a little city assurance is pretty certain of obtaining. The *frons urbana* is sportively but truly applied to that open and unshrinking assurance so generally found in the population of cities.—12. *Jussa.* "The importunities."—13. *Scribe tui gregis hunc.* "Enroll this person among thy retinue." *Grex* is here taken in a good sense to denote a society of friends and followers.

EPISTLE X. The poet loved to retire into the country, and indulge, amid rural scenes, in reading, and in wooing his muse. Fuscus, on the other hand, gave the preference to a city life, though in every thing else his views and feelings were in unison with those of his friend. In the present epistle, therefore, Horace states to his old companion the grounds of his choice, and paints, in masterly colors, the innocent pleasures, the simplicity, and the calm repose of a country life.

1–10. 1. *Urbis amatorem.* Beautifully opposed to *ruris amatores* in the following line.—*Fuscum salvere jubemus.* "Bid Fuscus hail." Fuscus Aristius, who is here addressed, was a distinguished grammarian and rhetorician of the day, a man of probity, but too much influenced by the desire of accumulating riches, the common vice of the times, and preferring, therefore, a city life to the repose of the country. He is the same individual to whom the 22d ode of the first book is addressed.—3. *Pæne gemelli.* "Almost twins." Compare *Sat.* i., 3, 44.—4. *Et alter.* Supply *negat.*—5. *Annuimus pariter vetuli notique columbi.* "We nod assent to each other, like old and constant doves." Supply *veluti* or *sicuti*, and compare the explanatory remark of Döring: "*Si alter ait, alter quoque ait, alter alteri in omni re pari modo annuit.*"—*Noti.* Alluding literally to long acquaintance, and to constancy of attachment resulting therefrom.—6. *Nidum.* The comparison is still kept up, and the city to which Fuscus clings, and in which all his desires appear to centre, is beautifully styled the nest, which he is said to keep, while the poet roams abroad.—7. *Musco circumlita saxa.* "The moss-grown rocks."—8. *Quid quæris?* "In a word." For a literal translation, supply *ultra.* This was a form of expression used when they wanted, in few words, to give a reason for, or an explanation of, any thing.—*Vivo et regno.* "I live and reign," *i. e.*, I live as happy as a king; I lead a life of independence and happiness.—9. *Rumore secundo.* "With favoring acclaim."—10. *Utque sacerdotis fugitivus*, &c. "And, like a priest's runaway slave, I reject the sweet wafers; I want plain bread, which is more agreeable to me now than honeyed cheese-cakes." By *liba* are meant a kind of consecrated cake or wafer, made of flour, honey, and oil, which were offered up, during the performance of sacred rites, to Bacchus (*Ovid, Fast.*, iii., 735), Ceres, Pan, and other deities. They became the perquisite of the priests, and their number was so great that the latter gave them, as an article of food, to their slaves. The *placenta* were cheese-cakes, composed of fine wheat flour, cheese, honey, &c. Compare *Cato, R. R.*, 76.—The idea intended to be conveyed by this passage is this: As the priest's slave, who is tired of living on the delicacies offered to his master's god, runs away from his service, that he may get a little common bread, so the poet would retreat from the false taste and the cloying pleasures of the city, to the simple and natural enjoyments of the country.

12–17. 12. *Vivere naturæ si convenienter oportet*, &c. "If we ought to live conformably to nature, and if a spot of ground is to be sought after, in the first place, for a dwelling to be erected upon it," *i. e.*, if we would lead an easy life, and one agreeable to nature, and if, for this end, we make it our first care to find out some fit place whereon to build us a house. Observe that *domo* is here the old form of the dative for *domui.* This same form occurs sometimes in Cato, *e. g.*, *R. R.*, 134, &c. The poet begins

here the first part of his epistle, and assigns, as the first reason for his preferring the country to the city, that we can live there more conformably to the laws of nature, and with greater ease supply whatever she demands, or disengage ourselves from the desire of what she does not really want. —14. *Potiorem rure beato.* "Preferable to the blissful country."—15. *Est ubi plus tepeant hiemes?* "Is there a spot where the winters are milder?" —16. *Rabiem Canis.* Consult note on *Ode* i., 17, 17.—*Momenta Leonis.* "The season of the Lion." Alluding to the period when the sun is in the sign of Leo (part of July and August), and to the heat which marks that portion of the year.—17. *Solem acutum.* "The scorching sun."

18–25. 18. *Divellat.* "Disturbs." Several MSS. have *depellat*, an evident interpretation of the true reading.—19. *Deterius Libycis olet*, &c. "Is the grass inferior in smell or beauty to the tesselated pavements of Numidian marble?" By *Libyci lapilli* are here literally meant small square pieces of Numidian marble forming tesselated or mosaic pavements. Compare *Orelli, ad loc.* The idea intended to be conveyed by the question of the bard is strikingly beautiful. Can the splendid pavement, with all its varied hues, compare for a moment with the verdant turf or the enamel of the fields? Does it send forth on the air a sweeter perfume than the wild flower? The Romans, it must be remembered, used to sprinkle essences on the floors of their dining-rooms, as on the stage of the theatres. —20. *In vicis tendit rumpere plumbum.* "Strives to burst the lead in the streets," *i. e.*, the leaden pipes that convey it through the streets of the city. Water was brought to Rome in aqueducts, and then distributed throughout the city, from the *castella*, or reservoirs of the aqueducts, by means of leaden or terra cotta pipes.—21. *Quam quæ per pronum*, &c. "Than that which runs murmuring along its sloping channel."—22. *Nempe inter varias*, &c. The connection in the train of ideas is as follows: They who dwell in cities endeavor, it is true, to procure for themselves, by means of art, the beauty and the enjoyment of rural scenes. "For example, a wood is reared amid columns of variegated marble, and that abode is praised which commands a prospect of distant fields," yet nature, though men strive to expel her by violence, will as often return, and will insensibly triumph over all their unreasonable disgusts. As regards the expression *inter varias nutritur silva columnas*, consult note on *Ode* iii., 10, 5.—24. *Naturam expellas furca.* By *natura* is here meant that relish for the pleasures of a rural life which has been implanted by Nature in the breast of all, though weakened in many by the force of habit or education. This natural feeling, says the poet, can never entirely be eradicated, but must eventually triumph over every obstacle. The expression *expellas furca* is metaphorical, and refers to the driving away by violence. It appears to be a mode of speaking derived from the manner of rustics, who arm and defend themselves with forks, or remove, by means of the same instrument, whatever opposes them.—25. *Mala fastidia.* "Unreasonable disgusts." Literally, "evil disgusts," *i. e.*, harmful. Alluding to those disgusts which keep away the rich and luxurious from the calm and simple enjoyments of a country life, and which thus prove harmful by depriving them of a source of the truest happiness.

26, 27. 26. *Non, qui Sidonio*, &c. Horace compares the taste of Nature to the true purple, and that of the passions to an adulterated and coun

terfeit purple. The man, he observes, who can not distinguish between what is true and what is false, will as surely injure himself, as the merchant who knows not the difference between the genuine purple and that which is the reverse.—*Sidonio.* Sidon was a famous commercial city, the capital of Phœnicia, about 24 miles north of Tyre, which was one of its colonies.—*Contendere callidus.* "Skillfully to compare." People who compare pieces of stuff together, *stretch them* out near each other, the better to discern the difference.—27. *Aquinatem potantia vellera fucum.* "The fleeces that drink the dye of Aquinum." According to the scholiast, a purple was manufactured at Aquinum in imitation of the Phœnician. Aquinum was a city of the Volsci, in new Latium, situate a little beyond the place where the Latin Way crossed the Rivers Liris and Melfis —*Fucum.* Consult note on *Ode* iii., 5, 28.

30–38. 30. *Quem res plus nimio*, &c. The idea intended to be conveyed is this: They who bound their desires by the wants of nature (and such is usually the temper of a country life), are independent of Fortune's favors and resentments, her anger and inconstancy.—31. *Si quid mirabere, pones invitus.* "If thou shalt admire any thing greatly, thou wilt be unwilling to resign it."—32. *Licet sub paupere tecto* &c. "One may live more happily beneath an humble roof, than the powerful and the friends of the powerful." *Reges* is here equivalent to *potentiores* or *ditiores.*—34. *Cervus equum*, &c. The fable here told is imitated from Stesichorus, who repeated it to the inhabitants of Himera, in Sicily, when the latter were about to assign a body-guard to Phalaris, tyrant of Agrigentum, whom they had called to their aid, and made commander of their forces. Stesichorus, as Aristotle informs us (*Rhet.*, ii., 39), undertook by this apologue to show the Himereans of what folly they would be guilty if they thus delivered themselves up into the hands of a powerful individual. —*Communibus herbis.* "From their common pasture."—35. *Minor.* "Worsted." Proving inferior.—37. *Victor violens.* "An impetuous victor."—38. *Depulit.* Equivalent to *depellere potuit.*

39–50. 39. *Sic, qui pauperiem veritus*, &c. "In like manner, he who, from a dread of narrow circumstances, parts with his liberty, more precious than any metals, shall shamefully bear a master, and be forever a slave, because he shall not know how to be contented with a little," *i. e.*, he who, not content with a little, regards the precious boon of freedom as of inferior moment when compared with the acquisition of riches, shall become the slave of wealth and live in eternal bondage.—*Metallis.* Used contemptuously for *divitiis.*—42. *Cui non conveniet sua res*, &c. "As a shoe at times, if it shall be larger than the foot, will trip up, if less, will gall, (so) will his own condition him, whom (that condition) shall not suit." The idea intended to be conveyed is simply this: When a man's fortune does not suit his condition, it will be like a shoe, which is apt to cause us to trip if too large, and which pinches when too small.—45. *Nec me dimittes incastigatum*, &c. The poet makes use of this corrective to soften the advice which he has given to his friend. He desires to be treated with the same frankness, whenever he shall appear enslaved by the same passions.—46. *Cogere.* Equivalent to *congerere.*—47. *Imperat aut servit*, &c. "If the possessor of wealth be a wise man, he will command his riches; if a fool, he will be commanded by them, and become

their slave.—48. *Tortum digna sequi*, &c. "Though deserving rather to follow, than to lead, the twisted rope," *i. e.*, deserving rather to be held in subjection than itself to subject others. The metaphor here employed is taken from beasts that are led with a cord.—49. *Dictabam*. "I dictated," *i. e.*, to my amanuensis. In writing letters, the Romans used the imperfect tense to denote what was going on at the time when they wrote, putting themselves, as it were, in the place of the person who received the letter, and using the tense which would be proper when it came to his hands. (Compare *Zumpt*, § 503.)—*Post fanum putre Vacunæ*. "Behind the mouldering fane of Vacuna." Vacuna was a goddess, worshipped principally by the Sabines, but also by the Latins. According to some authorities, she was identical with Victoria, and the Lake Cutiliæ, in the centre of Italy, was sacred to her. Others made her the same with Diana, Ceres, or Minerva. This last was the opinion of Varro. The temple of the goddess, in the Sabine territory, not far from a grove likewise consecrated to her, would seem to have been in the vicinity of the poet's villa. Behind its mouldering remains, seated on the grassy turf, Horace dictated the present epistle.—50. *Excepto, quod non simul esses*, &c. "In all other respects happy, except that thou wast not with me." There is no need of any ellipsis of *eo* after *excepto;* the clause that comes after, namely, *quod non simul esses*, must be regarded as a noun of the neuter gender, and as the subject of the participle. (*Zumpt*, § 647.)

EPISTLE XI. The poet instructs his friend Bullatius, who was roaming abroad for the purpose of dispelling the cares which disturbed his repose, that happiness does not depend upon climate or place, but upon the state of our own minds.

1–3. 1. *Quid tibi visa Chios*, &c. "How does Chios appear to thee, Bullatius, and famed Lesbos?"—*Chios*. An island in the Ægean Sea, off the coast of Lydia, and one of the twelve states established by the Ionians after their emigration from the mother country to Asia. It is now *Scio*.—*Lesbos*. An island of the Ægean, north of Chios. Its modern name is *Metelino* or *Metelin*, a corruption of *Mytilene*, the name of the ancient capital. Lesbos was colonized by the Æolians in the first great emigration. The epithet *nota*, which is here given it, applies not so much to the excellent wine produced there, as to the distinguished persons who were natives of the island, and among whom may be mentioned Sappho, Alcæus, Theophrastus, &c.—2. *Concinna Samos*. "Handsome Samos." Samos lies southeast of Chios. It is about six hundred stadia in circumference, and full of mountains. This, also, was one of the twelve Ionian states of Asia. The epithet *concinna*, here bestowed on it, would seem to refer to the neatness and elegance of its buildings. —*Quid Crœsi regia Sardis?* Sardis was the ancient capital of the Lydian kings, and stood on the River Pactolus. It was afterward the residence of the satrap of Lydia, and the head-quarters of the Persian monarchs when they visited western Asia.—3. *Smyrna*. This city stood on the coast of Lydia, and was one of the old Æolian colonies; but the period of its splendor belongs to the Macedonian era. Antigonus and Lysimachus made it one of the most beautiful towns in Asia. The modern town, *Ismur*, or Smyrna, is the chief trading-place of the Levant.—*Colo-*

phon. A city of Ionia, northwest of Ephesus, famed for its excellent cavalry.—*Fama?* "Than fame represents them to be?"

4–11. 4. *Cunctane præ campo,* &c. "Are they all contemptible in comparison with the Campus Martius and the River Tiber?" *Sordeo* is here equivalent to *contemnor, nihili pendor,* &c.—5. *An venit in votum,* &c. "Or does one of the cities of Attalus become the object of thy wish?" Literally, "enter into thy wish," *i. e.,* dost thou wish to dwell in one of the cities of Attalus? Among the flourishing cities ruled over in earlier days by Attalus, were Pergamus, the capital, Myndus, Apollonia, Tralles, Thyatira, &c.—6. *Lebedum.* Lebedus was a maritime city of Ionia, northwest of Colophon. It was at one time a large and flourishing city, but, upon the removal of the greater part of its inhabitants to Ephesus by Lysimachus, it sank into insignificance, and, in the time of Horace, was deserted and in ruins.—*Gabiis.* There were two cities of the name of Gabii in Italy, one among the Sabines and the other in Latium. The latter was the more celebrated of the two, and is the place here referred to In the time of Horace it was in a ruined and deserted state, having suffered severely during the civil wars. It was raised, however, from this state of ruin and desolation under Antoninus and Commodus, and became a thriving town. It was situate on the *Via Prænestina,* about twelve miles from Rome.—8. *Fidenis.* Fidenæ was a small town of the Sabines, about four or five miles from Rome, and is well known as a brave though unsuccessful antagonist of the latter city. It was stormed A.U.C. 329 by the dictator Æmilius Mamercus, and remained after this a deserted place until some time after the age of Horace.—11. *Sed neque, qui Capua,* &c. The idea intended to be conveyed, from this line to the close of the epistle, is as follows: But, whatever city or region may have pleased thee, my friend, return now, I entreat thee, to Rome. For, as he who journeys to the latter place from Capua does not feel inclined to pass the rest of his days in an inn by the way, because, when bespattered with rain and mire, he has been able to dry and cleanse himself there; and as he who, when laboring under the chill of a fever, has obtained relief from the stove and the warm bath, does not therefore regard these as sufficient to complete the happiness of life; so do thou linger no more in the places which at present may delight thee, nor, if a tempest shall have tossed thee on the deep, sell, in consequence, thy vessel, and revisit not for the time to come thy native country and thy friends. Rhodes and the fair Mytilene are to him who visits them when in sound health precisely the same as other things, which, though good in themselves, prove, if not used at the proper period, injurious rather than beneficial. Return, therefore, and, far removed from them, praise foreign cities and countries from Rome. Enjoy the good things which fortune now auspiciously offers, in order that, wherever thou mayest be, thou mayest be able to say that thy life has been passed happily. For if the cares of the mind are removed, not by pleasing scenery, but by reason and reflection, they, surely, who run beyond the sea, change climate only, not the mind. Yet such is human nature: we are borne afar, in ships and chariots, to seek for that which lies at our very doors.

13–19. 13. *Frigus.* Consult note on *Sat.* i., 1, 80.—14. *Ut fortunatam plene,* &c "As completely furnishing the means of a happy life."—17. *In*

tolumi Rhodos et Mytilene, &c. "Rhodes and fair Mytilene are, to a man in good health, the same as a great coat at the summer solstice, a pair of drawers alone in the snowy season." As regards Mytilene, compare note on verse 1, "*notaque Lesbos*." The *pænula* was a thick cloak, chiefly used by the Romans in travelling, in place of the toga, as a protection against the cold and rain. It appears to have been a long cloak without sleeves, and with only an opening for the head. By the *campestre* is properly meant a sort of linen covering, worn around the loins by those who exercised naked in the Campus Martius. We have rendered the term "a pair of drawers" merely for the sake of making the general meaning more intelligible to "modern ears."—19. *Tiberis*. The allusion is to bathing.—*Sextili mense*. Consult note on *Epist.* i., 7, 2.

21–30. 21. *Romæ laudetur Samos*, &c. "Let Samos, and Chios, and Rhodes, far away, be praised by thee at Rome."—22. *Fortunaverit*. Equivalent to *beaverit*. The verb *fortunare* belongs properly to the language of religious formulas. Thus we have in Afranius (*ap. Non.*, p. 109), "*Deos ego omnis ut fortunassint precor*."—24. *Libenter*. Equivalent to *feliciter* or *jucunde*.—26. *Non locus, effusi late maris arbiter*. "Not a place that commands a prospect of the wide-extended sea."—28. *Strenua nos exercet inertia*. "A laborious idleness occupies us," *i. e.*, we are always doing something, and yet, in reality, doing nothing. A pleasing oxymoron The indolent often show themselves active in those very things which they ought to avoid. So here, all these pursuits of happiness are mere idleness, and turn to no account. We are at incredible pains in pursuit of happiness, and yet, after all, can not find it; whereas, did we understand ourselves well, it is to be had at our very doors.—29. *Petimus bene vivere*. "We seek for a spot in which to live happily."—30. *Ulubris*. Ulubræ was a small town of Latium, and appears to have stood in a plain at no great distance from Velitræ. Its marshy situation is plainly alluded to by Cicero (*Ep. ad Fam.*, 7, 18), who calls the inhabitants *little frogs*. Juvenal also gives us but a wretched idea of the place. And yet even here, according to Horace, may happiness be found, if he who seeks for it possesses a calm and equal mind, one that is not the sport of ever-varying resolves, but is contented with its lot.

Epistle XII. The poet advises Iccius, a querulous man, and not contented with his present wealth, to cast aside all desire of possessing more, and remain satisfied with what he has thus far accumulated. The epistle concludes with recommending Pompeius Grosphus, and with a short account of the most important news at Rome. The individual here addressed is the same with the one to whom the twenty-ninth ode of the first book is inscribed, and from that piece it would appear, that, in pursuit of his darling object, he had at one time taken up the profession of a soldier. Disappointed, however, in this expectation, he looked around for other means of accomplishing his views; and not in vain; for Agrippa appointed him superintendent of his estates in Sicily, a station occupied by him when this epistle was written. It should be further remarked, that the individual addressed had pretensions also to the character of a philosopher In the ode just referred to, Horace describes him as a philosophical soldier and here as a philosophical miser, but he becomes equally ridiculous in either character.

1–4. 1. *Fructibus Agrippæ Siculis.* "The Sicilian produce of Agrippa," *i. e.*, the produce of Agrippa's Sicilian estates. After the defeat of Sextus Pompeius off the coast of Sicily, near Messana, and the subjection of the whole island which followed this event, Augustus, in return for so important a service, bestowed on Agrippa very extensive and valuable lands in Sicily. Iccius was agent or farmer over these.—2. *Non est ut.* "It is not possible that." An imitation of the Greek idiom *οὐκ ἔστιν ὡς* or *ὅπως*. So that *non est ut possit* is equivalent in effect to the simple *non potest*. According to Horace's way of thinking, he that has enough has all; any thing beyond this is useless and hurtful.—3. *Tolle querelas.* We may suppose Iccius, like other avaricious men, to have indulged in frequent complaints respecting the state of his affairs.—4. *Cui rerum suppetit usus.* "For whom the usufruct of property is sufficient," *i. e.*, who is satisfied with the enjoyment of property belonging to another. *Usus* is opposed in this sense to *mancipium*. The property was Agrippa's, though his agent or factor could enjoy the product of it.—*Si ventri bene*, &c. The whole clause, from *si* to *tuis* inclusive, is equivalent in effect to *si vales.*

7, 8. 7. *Si forte.* Iccius very probably lived in the way here described: the poet, however, in order to soften down his remark, adds the term *forte*, as if he were merely stating an imaginary case.—*In medio positorum.* "In the midst of abundance." Literally, "in the midst of the things placed before thee." The reference is to the rich produce of Agrippa's estates. —8. *Urtica.* "On the nettle." Young nettles were eaten by the lower classes, as they still are by the modern Italians. Compare Pliny, *N. H.*, xxi., 15: "*Urtica, incipiens nasci vere, non ingrato, multis etiam religioso in cibo est ad pellendos totius anni morbos.*"—*Sic vives protenus, ut*, &c. "Thou wilt continue to live so, even though," &c. Compare the explanation of Hunter: "Sic vives protenus *est, sic porro vives, sic perges viverc*, ut (*etiamsi*) te confestim liquidus fortunæ rivus inauret, *i. e., etiamsi repente dives factus sis.*" The allusion in the words *liquidus fortunæ rivus inauret* is thought by some commentators to be to the story of Midas and the River Pactolus. We should have great doubts respecting the accuracy of this remark. The phrase in question would rather seem to be one of a mere proverbial character.

10–13. 10. *Vel quia naturam*, &c. The poet here amuses himself with the philosophic pretensions of Iccius, and involves him in a ludicrous and awkward dilemma. The train of ideas is as follows: What? art thou a philosopher, and dost thou complain of not being richer? Suppose that wealth were to come suddenly into thy possession, what wouldst thou gain from such a state of things? evidently nothing. For thy present mode of life is either the result of thy natural feelings, or of thy philosophy: Is it of the former? Gold can not change thy nature. Is it of the latter? Thy philosophy teaches thee that virtue alone contributes to true happiness. The whole argument is keenly ironical.—12. *Miramur, si Democriti*, &c. The train of ideas is as follows: We wonder at the mental abstraction of Democritus, who was so wrapped up in his philosophical studies as to neglect entirely the care of his domestic concerns, and allow the neighboring flock to feed upon his fields and cultivated grounds; but how much more ought we to wonder at thee, Iccius, who canst attend at the same time to

thy pecuniary affairs and the investigations of philosophy, and not, like Democritus, sacrifice the former to the latter. Ironical.—*Democriti.* Democritus was a native of Abdera, in Thrace, and the successor of Leucippus in the Eleatic school. He was contemporary with Socrates, Anaxagoras, Archelaus, Parmenides, Zeno, and Protagoras. The story here told of him deserves little credit, as well as the other, which states that he gave up his patrimony to his country. He is commonly known as the laughing philosopher.—*Pecus.* Supply *alienum.*—13. *Dum peregre est animus sine corpore velox.* Horace, in this, follows the Platonic notion, that the soul, when employed in contemplation, was in a manner detached from the body, that it might the more easily mount above earthly things, and approach nearer the objects it desired to contemplate.

14–19. 14. *Inter scabiem tantam et contagia lucri.* "Amid so great an itch for and contagion of gain (as now prevails)." Compare Orelli: "*Scabies* significat acria avaritiæ irritamenta."—15. *Adhuc.* "Still." Equivalent to *nunc quoque.*—16. *Quæ mare compescant causæ.* "What causes set bounds to the sea," *i. e.*, the causes of the tides, &c.—*Quid temperet annum.* "What regulates the changes of the year."—17. *Stellæ sponte sua,* &c. Alluding to the planets.—18. *Quid premat obscurum lunæ,* &c "What spreads obscurity over the moon, what brings out her orb," *i. e.*, what occasions the eclipses of the moon, what the reappearance of her light. *Premat* is here equivalent to *abscondat.*—19. *Rerum concordia discors.* "The discordant harmony of things." The reference here is to those principles of things, which, though ever in direct opposition to each other, yet ever agree in preserving the great scheme of the universe. In other words, there is in this scheme apparent discord, but real concord.

20–24. 20. *Empedocles, an Stertinium deliret acumen.* "Whether Empedocles, or the acuteness of Stertinius be in the wrong." Empedocles was a native of Agrigentum, in Sicily, and flourished about 444 B.C. He supposed the world to consist of four elements, by whose attraction and repulsion all things were formed. The Stoics, on the other hand, viewed a divinity as the cause of all. Stertinius, the ridiculous "*sapientum octavus*" (*Sat.* ii., 3, 293), is humorously made the representative of the latter sect.—21. *Verum seu pisces,* &c. An ironical allusion to the doctrines of Pythagoras respecting the metempsychosis, according to which the souls of men passed not only into animals, but also into plants, &c. Hence to feed on these becomes actual murder. Empedocles agreed with Pythagoras in a belief in the transmigration of souls. Horace, therefore, jokes here, as if Iccius, like Empedocles, was a Pythagorean, and held all organized bodies to be animated.—22. *Utere Pompeio Grospho.* "Give a kind reception to my friend Pompeius Grosphus." *Utere* is equivalent here to *utere ut amico.* The individual here meant is the same to whom the poet addresses the sixteenth ode of the second book, according to the opinion of some commentators. (Compare Introductory Remarks, *Ode* ii., 7.)—*Ultro defer.* "Readily grant it."—24. *Vilis amicorum est annona,* &c. "The price of friends is low when good men want any thing," *i. e.*, friends are to be had cheap when good men like Grosphus want any thing, because they are so moderate in their demands.

25–27. 25. *Romana res.* "The Roman affairs." The poet here pro-

ceeds to communicate four pieces of intelligence to Iccius: 1st. The reduction of the Cantabri by Agrippa. 2d. The pacification of Armenia by Tiberius. 3d. The acknowledgment of the Roman power by the Parthians. 4th. The abundant harvests of the year. This was A.U.C. 734, B.C. 20.—26. *Cantaber Agrippæ.* Consult note on *Ode* iii., 8, 22.—*Claudi virtute Neronis Armenius occidit.* Horace, it will be perceived, does not here follow that account which makes Artaxias, the Armenian king, to have fallen by the treachery of his relations, but enumerates his death among the exploits of Tiberius. This, of course, is done to flatter the young prince, and is in accordance with the popular belief of the day.—27. *Jus imperiumque Phrahates Cæsaris accepit,* &c. "Phrahates, on bended knee, has acknowledged the supremacy of Cæsar." *Genibus minor* means literally, "lower than the knees of," *i. e.*, at the knees of Cæsar. This, after all, however, is only a poetical mode of expression for "submissively," since Phrahates never met Augustus in person. *Jus imperiumque,* as here employed, includes the idea of both civil and military power, *i. e.*, full and unlimited authority. The allusion is to the event already mentioned in the note on *Ode* i., 26, 3, when Phrahates, through dread of the Roman power, surrendered the Roman standards and captives.

Epistle XIII. The poet, having intrusted Vinius with several rolls of his writings (*volumina*) that were to be delivered to Augustus, amuses himself with giving him directions about the mode of carrying them, and the form to be observed in presenting them to the emperor.

1–7. 1. *Ut proficiscentem docui,* &c. "Vinius, thou wilt deliver these sealed rolls to Augustus in the way that I repeatedly and long taught thee when setting out," *i. e.*, in handing these rolls to the emperor, remember the many and long instructions which I gave thee at thy departure.—2. *Signata volumina.* Horace is supposed by the commentators to have sent on this occasion not only the epistle to Augustus (the first of the second book), but also the last odes and epistles he had written. He calls these pieces *volumina,* because they were separately rolled up (the usual form of books in those days), and they are sealed, in order that they might not be exposed to the prying curiosity of the courtiers.—*Vini.* Vinius is thought to have been one of our poet's neighbors, and a man evidently of low birth. The family, however, rose into importance under the succeeding emperors, and we find Titus Vinius filling the consulship under Galba.—3. *Si validus, si lætus erit,* &c. "If he shall be in health, if in spirits, if, in fine, he shall ask for them." *Validus* stands opposed to *male validus.* With *poscet* we may supply *tradi sibi volumina.*—4. *Ne studio nostri pecces,* &c. "Lest, through eagerness to serve me, thou give offence, and industriously bring odium on my productions as an over-officious agent." Join in construction *opera vehemente,* as the ablative of quality, with *minister.* Literally, "as an agent of vehement endeavor."—6. *Uret.* Equivalent to *premet* or *vexabit.*—7. *Quam quo perferre juberis,* &c. "Thou roughly throw down thy pannier where thou art directed to carry it, and turn into ridicule thy paternal cognomen of Asella," *i. e.*, thy family name of Asella. Horace puns upon the name of his neighbor, and tells him that he should beware of blundering in the presence of the courtiers, who would most certainly rally him, in such an event, upon his surname of

Asella (*i. e.*, a little ass). The poet prepares us for this witticism, such as it is, by the use of *clitellas* in the commencement of the line, under which term the rolls above mentioned are figuratively referred to.

10–15. 10. *Lamas.* "Fens." Compare the *Vet. Gloss.*: "*Lamæ.* πηλώδεις τόποι."—11. *Victor propositi simul ac*, &c. "As soon as thou shalt have arrived there, after having conquered all the difficulties of the way." The poet, both in this and the preceding line, keeps up the punning allusion in the name *Asella.*—12. *Sub ala.* "Under thy arm."—14. *Ut vinosa glomus*, &c. "As the tippling Pyrrhia the clew of pilfered yarn." The allusion is to a comedy written by Titinius, in which a slave, named Pyrrhia, who was addicted to drinking, stole a clew or ball of yarn, and, in consequence of her drunkenness, carried it in such a way as to be easily detected. As Vinius had, without doubt, been several times present at the representation of this piece, Horace reminds him of that image which we may suppose had produced the strongest impression upon him. As regards the term *glomus* (which we have adopted after Bentley, instead of the common *glomos*), it may be remarked, that the neuter form is decidedly preferable to the masculine, and that the meaning, also, is improved by its being here employed.—15. *Ut cum pileolo soleas conviva tribulis.* "As a tribe-guest his slippers and cap." By *conviva tribulis* is meant one of the poorer members of a tribe, and in particular a native of the country, invited to an entertainment given by some richer individual of the same tribe; a custom occasionally pursued by the wealthy Romans in order to keep up their influence. The guest, in the true country fashion, having no slave to follow him and carry these articles, proceeds barefoot to the abode of his entertainer, with his slippers and cap under his arm. The former are to be put on when he reaches the entrance, that he may appear with them in a clean state before the master of the house. The cap was to be worn when they returned; for, as they sometimes went, on such occasions, to sup at a considerable distance from home, and returned late, the cap was necessary to defend them from the injuries of the air.

16–19. 16. *Neu vulgo narres*, &c. "And don't tell every body," &c.—18. *Oratus multa prece, nitere porro.* "Though entreated with many a prayer, push onward," *i. e.*, though those whom you meet may be very urgent to know what you are carrying, give no heed to them, but push on.—19. *Cave, ne titubes*, &c. "Take care lest thou stumble and mar my directions." Literally, "break" them. Observe that *cavĕ* has the final syllable short, as in *Sat.* ii., 3, 38.

Epistle XIV. The poet, in this epistle, gives us the picture of an unsteady mind. His farm was commonly managed by a master-servant, who was a kind of overseer or steward, and, as such, had the whole care of it intrusted to him in his master's absence. The office was at this time filled by one who had formerly been in the lowest station of his slaves at Rome, and, weary of that bondage, had earnestly desired to be sent to employment in the country. Now, however, that he had obtained his wish, he was disgusted with a life so laborious and solitary, and wanted to be restored to his former condition. The poet, in the mean time, who

was detained at Rome by his concern for a friend who mourned the loss of his brother, and had no less impatience to get into the country than his steward to be in town, writes him this epistle to correct his inconstancy, and to make him ashamed of complaining that he was unhappy in a place which afforded so much delight to his master, who thought he never had any real enjoyment as long as he was absent from it.

1–9. 1. *Villice silvarum*, &c. "Steward of my woods, and of the little farm that always restores me to myself." The *villicus* was usually of servile condition.—2. *Habitatum quinque focis*, &c. "Though occupied by five hearths, and accustomed to send five honest heads of families to Varia." By *focis* are meant, in fact, dwellings or families. The poet merely wishes by the expression *quinque bonos solitum*, &c., to add still more precision to the phrase *habitatum quinque focis* in the second verse. His farm contained on it five families, and the fathers or heads of these families were the poet's tenants, and were accustomed, as often as their private affairs or a wish to dispose of their commodities called them thither, to go to the neighboring town of Varia. In this way he strives to remind the individual whom he addresses that the farm in question, though small in itself, was yet, as far as regarded the living happily upon it, sufficiently extensive. *Varia*, now *Vicovaro*, was situate in the Sabine territory, eight miles from Tibur, on the *Via Valeria*.—4. *Spinas*. The thorns of the mind are its *vitia* or defects.—5. *Et melior sit Horatius an res*. "And whether Horace or his farm be in the better condition."—6. *Lamiæ pietas et cura*. "The affection and grief of Lamia," *i. e.*, his affectionate grief. The allusion is to the grief of Lamia, not of Horace. By Lamia is meant L. Ælius Lamia, to whom Horace addressed *Odes* i., 26, and iii., 17.—*Me moratur*. "Detain me here," *i. e.*, at Rome.—7. *Rapto*. "Snatched away by death." Supply *a morte*.—8. *Mens animusque*. Equivalent to *totus meus animus*. When the Latin writers use *mens animusque*, they would express all the faculties of the soul. *Mens* regards the superior and intelligent part; *animus*, the sensible and inferior, the source of the passions.—9. *Et amat spatiis obstantia rumpere claustra*. "And long to break through the barriers that oppose my way." A figurative allusion to the *carceres*, or barriers in the circus (here called *claustra*), where the chariots were restrained until the signal given for starting, as well as to the *spatia*, or course itself. The plural form *spatia* is more frequently employed than the singular, in order to denote that it was run over several times in one race.

10–19. 10. *Viventem*. "Him who lives."—*In urbe*. Supply *viventem*.—11. *Sua nimirum est odio sors*. "His own lot evidently is an unpleasing one." The idea intended to be expressed by the whole line is this: 'Tis a sure sign, when we envy another's lot, that we are discontented with our own.—12. *Locum immeritum*. "The unoffending place." Literally, "the undeserving place," *i. e.*, innocent. Referring to the place in which each one is either stationed at the time, or else passes his days.—13. *Qui se non effugit unquam*. Compare *Ode* ii., 16, 20: "*Patriæ quis exsul se quoque fugit?*"—14. *Mediastinus*. "While a mere drudge, at every one's beck." *Mediastinus* denotes a slave of the lowest rank, one who was attached to no particular department of the household, but was accustomed to perform the lowest offices, and to execute not only any

commands which the master might impose, but even those which the other slaves belonging to particular stations might see fit to give. Hence the derivation of the name from *medius*, as indicating one who stands in the *midst*, exposed to the orders of all, or, in other words, a slave of all work. 15. *Villicus.* Supply *factus.*—16. *Me constare mihi scis.* It is very apparent from the satires, and one in particular (ii., 7, 28), that Horace was not always entitled to the praise which he here bestows upon himself for consistency of character. As he advanced in years, the resolutions of the poet became more fixed and settled.—19. *Tesqua.* "Wilds." A Sabine term, according to the scholiast.

22–34. 22. *Quid nostrum concentum dividat.* "What prevents our agreeing on these points." Literally, "what divides our agreement," *i. e.*, keeps it apart or separate.—23. *Tenues togæ.* "Fine garments." *Tenues* is here equivalent to *delicatiores*, or *minime crassæ.—Nitidique capilli.* "And locks shining with unguents."—24. *Bibulum.* "A quaffer." Compare *Epist.* i., 18, 91: "*Potores bibuli media de nocte Falerni.*"—26. *Nec lusisse pudet*, &c. "Nor is it a shame to have sported (in this way), but (it is a shame) not to cut short such folly," *i. e.*, by bringing maturer judgment to one's aid. With *lusisse* supply *illo modo.*—27. *Non istic obliquo oculo*, &c. "There no one with envious eye takes aught away from my enjoyments."—*Limat.* Literally, "files away," *i. e.*, diminishes. It was a common superstition among the ancients, that an envious eye diminished and tainted what it looked upon. A belief in the supposed effect of the evil eye is still prevalent in modern times.—28. *Venenat.* "Seeks to poison them."—29. *Moventem.* Supply *me.*—30. *Cum servis urbana diaria*, &c. "Wouldst thou rather gnaw with my other slaves thy daily allowance?" *Diaria* was the allowance granted to slaves by the day. This was less in town than in the country, for their allowance was always proportioned to their labor. Hence the term *rodere* is employed in the text, not only to mark the small quantity, but also the bad kind of food that was given to slaves in the city.—31. *Invidet usum lignorum*, &c. "The cunning city slave, on the other hand, envies thee the use of the fuel, the flocks, and the garden." The term *calo* is here taken in a general sense. 33. *Optat ephippia bos*, &c. "The ox wishes for the horse's trappings, the lazy horse wishes to plough." The *ephippia* were, properly speaking, a kind of covering (*vestis stragula*), with which the horse was said to be *constratus.* We have followed Bentley and Orelli in placing a stop after *bos*, and assigning *piger* as an epithet to *caballus.* The cæsural pause alone makes the propriety of this arrangement sufficiently apparent.—34. *Quam scit uterque, libens*, &c. "My opinion will be, that each of you ply contentedly that business which he best understands."—*Uterque.* Referring to the *villicus* and the *calo.*

Epistle XV. Augustus having recovered from a dangerous illness by the use of the cold bath, which his physician Antonius Musa had prescribed, this new remedy came into great vogue, and the warm baths, which had hitherto been principally resorted to, began to lose their credit. Antonius Musa, who was strongly attached to the system of treatment that had saved the life of his imperial patient, advised Horace, among others, to make trial of it. The poet therefore writes to his friend Numonius

Vala, who had been using for some time the baths of Velia and Salernum, in order to obtain information respecting the climate of these places, the manners of the inhabitants, &c.

1–3. 1. *Quæ sit hiems Veliæ*, &c. In the natural order of construction we ought to begin with the 25th verse, "*Scribere te nobis*," &c. The confusion produced by the double parenthesis is far from imparting any beauty to the epistle.—*Veliæ*. Velia, called also Elea and Hyele, was a city of Lucania, situate about three miles from the left bank of the River Heles or Elees, which is said to have given name to the place.—*Salerni*. Salernum was a city of Campania, on the Sinus Pæstanus. It is said to have been built by the Romans as a check upon the Picentini. It was not, therefore, situated, like the modern town of *Salerno*, close to the sea, but on the height above, where considerable remains have been observed.—2. *Quorum hominum regio*, &c. "With what kind of inhabitants the country is peopled, and of what nature is the road to them."—*Nam mihi Baias*, &c. Understand *censet*. "For Antonius Musa thinks that Baiæ is of no service to me," *i. e.*, I ask these questions, because Antonius Musa thinks that I can derive no benefit from the warm baths at Baiæ.—3. *Musa Antonius*. As regards the celebrated cure performed by this physician on Augustus, which proved the foundation of his fame, compare the account of the scholiast. He recommended the cold bath to Horace, also, for the weakness in his eyes.—*Et tamen illis me facit invisum*, &c. "And yet makes me odious to that place, when I am going to be bathed in cold water, in the depth of winter," *i. e.*, and yet makes the people of that place highly incensed against me, when they see me about to use the cold bath of another place in mid-winter, instead of their own warm baths. Observe here the force of *tamen*, "and *yet* makes me odious" to them, instead of himself, the real cause of my deserting them. *Perluor*, as here employed, does not suppose that the poet had already used the cold bath, but that he was on the point of doing so. It is equivalent, therefore, to *cum in eo sum ut perluar*. The supposed anger of the people of Baiæ arises from seeing their warm baths slighted, and their prospects of gain threatened with diminution.

5–9. 5. *Myrteta*. Referring to the myrtle groves of Baiæ, in which the baths were situate.—6. *Cessantem morbum*. This *morbus cessans* ("lingering disease") is caused, observes Sanadon, by a phlegmatic humor, which, obstructing the nerves, produces a languid heaviness, and sometimes deprives the part affected of all sensation and action, as in palsies and apoplexies.—*Elidere*. "To drive away." Literally, "to dash out." The term strikingly depicts the rapidity of the cure.—7. *Sulfura*. "Their sulphur baths." The allusion is to the vapor baths of Baiæ.—*Invidus ægris*. "Bearing no good will to those invalids."—8. *Qui caput et stomachum*, &c. The allusion here would seem to be to a species of shower baths.—9. *Clusinis*. Clusium was a city of Etruria, nearly on a line with Perusia, and to the west of it. It is now *Chiusi*.—*Gabiosque*. Consult note on *Epist.*, i., 11, 7.—*Frigida*. Cold because mountainous.

10–25. 10. *Mutandus locus est*, &c. The idea intended to be conveyed is this: I must obey my physician, I must change my baths, and go no more to Baiæ. The poet now humorously supposes himself on the point

of setting out. If, perchance, observes he, my horse shall refuse to turn away from the road leading to Cumæ or to Baiæ, and to leave his usual stages, I, his rider, will chide him for his obstinacy, angrily pulling in the left-hand rein; but horses hear not words, their ear is in the bit.—*Deversoria nota præteragendus.* An anastrophe for *agendus præter deversoria nota.*—11 *Quo tendis?* Addressed by the rider to his horse.—*Cumas.* Cumæ was an ancient city of Campania, placed on a rocky hill washed by the sea, and situate some distance below the mouth of the Vulturnus. —12. *Læva stomachosus habena.* At the entrance into Campania the road divides: the right leads to Cumæ and Baiæ, the left to Capua, Salernum, and Velia. The horse is going to his usual stage at Baiæ, but Horace turns him to the left, to the Lucanian road.—13. *Eques.* Referring to himself.—14. *Major utrum populum,* &c. To be referred back to the second line of the epistle, so as to stand in connection with it, as a continuation of the poet's inquiries.—16. *Jugis aquæ.* Our poet was obliged to drink more water than wine for fear of inflaming his eyes, and he was therefore more curious about it.—*Nam vina nihil moror illius oræ.* "For I stop not to inquire about the wines of that region," *i. e.*, I need not make inquiries about the wines of that part of the country; I know them to be of inferior quality, and therefore do not intend to use them.—17. *Quidvis.* A general reference to plain and homely fare, but particularly to wine. On my Sabine farm I can put up with any kind of food or drink, because there the mountain air and frequent walks abroad facilitate digestion; but, when I come down to the sea-coast in the winter season, suffering from cold, I want generous and mellow wine.—18. *Mare.* Alluding to the lower or Tuscan Sea.—*Generosum et lene requiro.* "I want generous and mellow wine."—21. *Tractus uter.* "Which tract of country." Alluding to the respective territories of Velia and Salernum.—22. *Echinos.* Consult note on *Epode* v., 27.—23. *Phœaxque.* "And a true Phæacian," *i. e.*, as sleek as one of the subjects of Alcinous. Consult note on *Epist.* i., 2, 28.—24. *Scribere te nobis,* &c. Compare note on verse 1.

25–31. 25. *Mœnius.* This individual has already made his appearance before us in *Sat.* i., 1, 101, and i., 3, 2. Our poet assures us that he knew how to reconcile himself equally to a frugal or a sumptuous table; and, to justify his conduct, he cites, with a bitter spirit of satire, the example of Mœnius, with whose character he finishes the epistle.—*Rebus maternis atque paternis.* "His maternal and paternal estates," *i. e.*, the whole of his patrimony.—26. *Urbanus.* "A merry fellow."—27. *Scurra vagus, non qui certum,* &c. "A wandering buffoon, who had no fixed eating-place; who, when in want of a dinner, could not tell a citizen from a stranger," *i. e.*, would fasten on them alike. *Hostis* is here employed in its primitive meaning of a stranger or foreigner. (Compare *Cicero, de Off.*, i., 12.) As regards the expression *scurra vagus,* it may be remarked, that there were two kinds of buffoons: some who kept entirely to one master, and others who changed about from one to another, according as they met with the best entertainment.—*Præsepe.* A happy term, marking out Mœnius as a species of gluttonous animal, and serving to introduce the rest of the description.—29. *Quælibet in quemvis opprobria fingere sævus.* "Merciless in inventing any calumnies against all without distinction." The comparison is here indirectly made with an animal raging through want of food. So Mœnius would quarrel with any one that would

not feed him.—30. *Pernicies et tempestas barathrumque macelli.* "The very destruction, and hurricane, and gulf of the market." Horace calls Mænius the ruin and destruction of the market, because he would consume, if let alone, all that was in it. So Parmeno, in Terence (*Eunuch.*, i., 1, 34), styles Thais "*Fundi nostri calamitas*," *i. e.*, the storm that ravages our farm.—31. *Barathrum.* Consult note on *Sat.* ii., 3, 166.—*Quicquid quæsierat.* "Whatever he had been able to obtain."

32–38. 32. *Nequitiæ fautoribus et timidis.* "From the favorers of his scurrility, and from those who dreaded it." Two sources of support for the *scurra* are here alluded to, and two classes of persons are meant, namely, those who directly favored and encouraged his abuse of others, and those who, through the dread of suffering from it, purchased an escape by entertainments, &c.—33. *Patinas cænabat omasi*, &c. "Would devour for supper whole dishes of tripe and wretched lamb." With *agninæ* supply *carnis.* Lamb was little esteemed.—35. *Nimirum hic ego sum*, &c. "Just such a one am I; for, when I have nothing better, I commend my quiet and frugal repast; resolute enough amid humble fare." The poet now refers to himself. *Quum res deficiunt* may be more literally rendered, "when better means fail." *Hic* is by an elegant usage equivalent to *talis.*—37. *Verum, ubi quid melius contingit et unctius.* "When, however, any thing better and more delicate offers," or, more literally, "falls to my lot."—38. *Quorum conspicitur nitidis*, &c. "Whose money is seen well and safely laid out, in villas conspicuous for their elegance and beauty." *Fundata* is here equivalent to *bene et tuto collocata;* and *nitidis* to *pulchritudine et nitore conspicuis.*

EPISTLE XVI. Quinctius Hirpinus is thought to have written to Horace, reproaching him with his long stay in the country, and desiring a description of that little retirement where the poet professed to find so much happiness, and which he was so unwilling to exchange for the society of the capital. Horace yields to his request, and, after a short account of his retreat, and the manner in which he enjoyed himself there, falls into a digression concerning virtue; where, after rejecting several false accounts and definitions, he endeavors to teach its true nature and properties. As this discussion is of a serious character, the poet seeks to enliven it by adopting the dialogue form.

1–8. 1. *Quincti.* The individual here addressed is generally supposed to be the same with the one to whom the eleventh ode of the second book is inscribed. Bothe, however, maintains, that the person meant is T. Quinctius Crispinus, who was consul A.U.C. 745, and one of those driven into exile in the affair of Julia, the daughter of Augustus.—2. *Arvo.* "By tillage," *i. e.*, by its harvests.—3. *An amicta vitibus ulmo.* "Or with what the vine-clad elm bestows," *i. e.*, with wine. Literally, "or with the vine-clad elm." An elegant allusion to the Roman practice of training the vine along the trunk and branches of the elm.—4. *Loquaciter.* "In loquacious strain," *i. e.*, at large. The description, after all, is only ten lines; but the poet perhaps felt that some indirect apology was required for again turning to his favorite theme, although he intended to be brief in what he said.—*Continui montes*, &c. "A continued range of

mountains, except where they are parted by a shady vale," *i. e.*, imagine to thyself a continued chain of mountains, divided only by a shady vale. For the grammatical construction, we may supply *hic sunt* with *montes*, though the translation is far neater if no verb be expressed. The poet is pointing, as it were, to the surrounding scenery, and his friend is supposed to be stationed by his side.—*Sed ut veniens dextrum latus*, &c. "So situated, however, that the approaching sun views its right side, and warms its left when departing in his rapid car." Orelli makes *vaporet* signify here, "covers with an exhalation," and refers in explanation to the usual appearance of an Italian evening, "*ut fit vesperi sub cælo Italico.*"—8. *Temperiem.* "The temperature." Supply *aëris.*—*Quid?* Supply *diceres.*—*Si rubicunda benigni corna*, &c. "If the very briers produce in abundance the ruddy cornels and sloes." This is said jocosely, since neither of them was in any repute.

10–17. 10. *Multa fruge.* "With plenty of acorns." *Fruge* is here equivalent to *glande.*—*Pecus.* Equivalent here to *sues.*—11. *Dicas adductum propius frondere Tarentum.* "Thou mightest say that Tarentum blooms here, brought nearer to Rome," *i. e.*, that the delicious shades of Tarentum have changed their situation and drawn nearer to Rome.—12. *Fons etiam rivo dare nomen idoneus.* "A fountain, too, fit to give name to a stream," *i. e.*, large enough to form and give name to a stream. The stream here meant is the Digentia, now *Licenza*, and the fountain formed its source. Compare the note on *Ode* iii., 4, 16.—*Idoneus dare* A Græcism for *idoneus qui det.*—14. *Utilis.* In the sense of *salubris.*—15. *Latebræ.* "Retreats."—*Amœnæ.* "Delicious."—16. *Incolumem tibi me præstant.* "Preserve me in health and safety for thee amid September hours," *i. e.*, during the sickly season of September.—17. *Tu recte vivis, si curas esse quod audis.* "Thou leadest a happy life, if it is thy care to be what thou art reputed." *Audis* is here equivalent to *diceris esse*, like κλύεις and ἀκούεις in Greek. Horace, observes Francis, is here very careless of the connection. After having described his farm, he would insinuate to Quinctius that the tranquil and innocent pleasures he found there were infinitely preferable to the dangerous and tumultuous pursuits of ambition. He would inform him that happiness, founded upon the opinion of others, is weak and uncertain; that the praises which we receive from a mistaken applause are really paid to virtue, not to us; and that, while we are outwardly honored, esteemed, and applauded, we are inwardly contemptible and miserable. Such was probably the then situation of Quinctius, who disguised, under a seeming severity of manners, the most irregular indulgences of ambition and sensuality. Some years afterward he broke through all restraint, and his incontinence plunged him into the last distresses.

18–24. 18. *Omnis Roma.* Equivalent to *nos omnes Romani.*—19. *Sed vereor, ne cui de te plus*, &c. "But I am under great apprehensions lest thou mayest give more credit concerning thyself to any other than thyself, or lest thou mayest imagine that one may be happy who is other than wise and good," *i. e.*, I am afraid lest, in a thing that so intimately concerns thee as thy own happiness, thou mayest trust more to the testimony of others than to the suggestions of thine own mind, and mayest fancy that happiness can subsist without wisdom and virtue. As regards the

construction of the sentence, it may be remarked, that the ablatives *sapiente* and *bono* follow *alium*, because this last implies a comparison.—21. *Neu, si te populus*, &c. The continuation of ideas is as follows: I am afraid, also, lest, though all pronounce thee well and in perfect health, thou mayest in reality be the prey of disease, and resemble him who conceals the lurking fever, at the hour for eating, lest food be denied him, until his malady too plainly shows itself by the trembling of his hands while busied with the contents of the dish. The degree of intimacy that subsisted between Horace and Quinctius may easily be inferred from the present passage and the lines which immediately precede it; for who but a very intimate friend would hold such language to another?—23. *Manibus unctis*. Greasy, because the Romans did not use knives and forks in eating, but employed their fingers. His tremor, of course, would make his hands more greasy than usual. (*Keightley, ad loc.*)—24. *Pudor malus*. "The false shame." Compare *Celsus*, iii., 2: "*Neque dubium est, quin vix quisquam, qui non dissimulavit, sed per abstinentiam mature morbo occurrit, ægrotet.*"

25–30. 25. *Tibi pugnata*. "Fought by thee."—26. *Dicat*. "Should talk of," *i. e.*, should talk in thy presence of them. We must not join *tibi*, in construction, with *dicat*, but with *pugnata*, making it equivalent to *a te*.—*Vacuas*. "Open to his strains."—27. *Tene magis salvum populus velit*, &c. The careless manner of introducing the praises and name of Augustus is not the least beautiful part of this passage. That his glories are inseparable from those of the state, and that his happiness consists in loving and being beloved by his people, are the highest praises which can possibly be given to a great and good prince.—28. *Servet in ambiguo*. The wish expressed in the text is this, that Jupiter may keep it in doubt whether the people be more solicitous for the welfare of the prince, or the prince for that of the people, so that it may not appear that the one is surpassed by the other in feelings of attachment.—30. *Quum pateris sapiens emendatusque vocari*, &c. "When thou sufferest thyself to be styled a wise and virtuous man, tell me, I entreat, dost thou answer to these appellations in thy own name?" *i. e.*, dost thou answer to this character as thy own? The connection in the train of ideas is as follows: No private man, that has the least glimpse of reason, can take for his own the praises that belong only to a great prince, famed for his victories and success. And yet wherein is it less ridiculous to imagine ourselves wise and virtuous, without any real perception of these qualities within ourselves, only because the people ignorantly ascribe them to us?

31–44. 31. *Nempe vir bonus et prudens*, &c. "To be sure; I love to be called a good and wise man as well as thou." The poet here supposes his friend Quinctius to reply to his question. Every one would willingly pass for a good and wise man, but the folly of it is placed in a strong light by bringing in the word *dici*.—33. *Qui dedit hoc hodie, cras, si volet, auferet*, &c. This is the answer which Horace makes to Quinctius. Were the populace steady in their approbation, there would be less reason to find fault with those who are at so much pains to acquire it; because it would procure them the same advantages, at least with regard to the populace, as real virtue; but as there is nothing more changeable, it is mere madness to build our hopes on a foundation so chimerical and uncertain.

—35. *Pone.* "Put it down," *i. e.*, lay aside this appellation of a good and wise man.—36. *Idem si clamet furem,* &c. The construction is *si idem clamet me esse furem,* &c.—39. *Falsus honor.* "Undeserved honor."—*Mendax infamia.* "Lying calumny."—40. *Mendosum et medicandum.* "The vicious man, and him that stands in need of a cure."—41. *Servat.* "Observes." We are here supposed to have Quinctius's definition of a *vir bonus,* which is the same, in fact, with the definition given by the crowd.—42. *Secantur.* "Are decided." Compare *Sat.* i., 10, 15.—43. *Quo res sponsore, et quo causæ teste tenentur.* "By whose surety property is retained, and by whose testimony causes are won."—44. *Sed videt hunc omnis domus,* &c. "Yet all his family and neighbors see this man to be polluted within, though imposing to the view with a fair exterior." Vanity, observes Sanadon, point of honor, sense of decency, or some other motive of interest, disguise mankind when they appear abroad; but at home they throw off the mask, and show their natural face. A magistrate appears in public with dignity, circumspection, and integrity. A courtier puts on an air of gayety, politeness, and complaisance. But let them enter into themselves and all is changed. A man may be a very bad man with all the good qualities given him by our poet's definition, as that slave may be a bad one who is neither a thief, murderer, nor fugitive.

48–61. 48. *Non pasces in cruce corvos.* The capital punishment of slaves was crucifixion. The connection in the train of ideas, which has already been hinted at, is as follows: The man who aims only at obeying the laws, is no more than exempt from the penalties annexed to them; as a slave, who is no fugitive nor thief, escapes punishment. But neither the one nor the other can on that account claim the character of virtue, because they may act only from a vicious motive, and, notwithstanding their strict adherence to the law, be still ready to break it when they can do so with impunity.—49. *Renuit negitatque Sabellus.* Horace here styles himself *Sabellus, i. e.,* "the Sabine farmer," in imitation of the plain and simple mode of speaking prevalent among the inhabitants of the country. —50. *Foveam.* "The pitfall." A usual mode of taking wolves.—51. *Miluus.* The poet alludes to a species of fish, living on prey, and sometimes, for the sake of obtaining food, darting up from the water like the flying-fish when pursued by its foe. Keightley, less correctly, makes it the *kite,* remarking that this bird is often caught in this way, or by a snap-trap baited with a piece of meat.—56. *Damnum est, non facinus, mihi pacto lenius isto.* "My loss, it is true, is in this way less, but not thy villainy." The poet here touches, as it would appear, upon the doctrine of the Stoics respecting the essential nature of crime. He puts the Stoic paradox, *omnia peccata esse æqualia,* in its true light; for all *peccata* are *æqualia* inasmuch as they *are* such, but all are not equally injurious, and so should not be punished alike. (*Keightley, ad loc.*)—57. *Vir bonus, omne forum,* &c. Horace here introduces another vice, common to those who falsely affect a character of virtue; they want also to deceive the world by putting on an exterior of devotion. They go to the temple, offer sacrifices, and pray so as to be heard by all. When they have prayed to gain the good opinion of the public, they mutter their secret wishes for the success of their villainies and hypocrisy. It is not the poet's design to censure either public or private prayer, but the abuse of it, and the *vir bonus* here introduced to our notice is, like the one that has preceded him

merely entitled to this appellation in the opinion of the vulgar, who are governed entirely by external circumstances.—59. *Jane pater.* To Janus not only the opening of the year was consecrated, but also that of the day, and he was, of course, invoked to aid the various undertakings in which men engaged.—60. *Pulchra Laverna.* Laverna, in the strange mythology of the Romans, was the goddess of fraudulent men and of thieves.—61. *Da justo sanctoque videri.* A Græcism.

63–72. 63. *Qui melior servo,* &c. In this latter part of his epistle the poet shows that there is no servitude equal to that which our passions impose upon us. Men of a covetous temper, for example, stoop to the meanest arts of acquiring wealth. Horace justly compares them to that sordid class of beings, who descended so low as to stoop to take up a piece of false money, fixed to the ground by children on purpose to deceive those who passed by.—64. *In triviis fixum.* "Fixed in the cross-roads." The mode of doing this is explained by *Pseudocornutus, ad Pers., Sat.* v., iii.: "*Solent pueri, ut ridendi causam habeant, assem in silice plumbatum affigere, ut, qui viderint, se ad colligendum inclinent nec tamen possint evellere, quo facto, pueri,* 'etiam!' *clamitare solent,* 'etiam!'" —65. *Porro.* "Then."—67. *Perdidit arma, locum virtutis deseruit,* &c. "The man who is perpetually busy, and immersed in the increasing of his wealth, has thrown away his arms, has abandoned the post of virtue." By *arma* are here meant the precepts of virtue and wisdom. The poet draws a noble and beautiful idea of life. The deity has sent us into this world to combat vice, and maintain a constant warfare against our passions. The man who gives ground is like the coward that has thrown away his arms and abandoned the post it was his duty to preserve.—69. *Captivum.* "This captive." The avaricious and sordid man is here ironically styled a captive, because a complete slave to his covetous feelings. Captives might either be put to death or sold, and the poet humorously recommends the latter course, or else that he be retained and made useful in some way.—70. *Sine pascat durus aretque.* "Let him lead the hard life of a shepherd or a ploughman."—72. *Annonæ prosit.* "Let him contribute to the cheapness of grain," *i. e.*, by his labor.—*Penusque.* "And other provisions."

73–79. 73. *Vir bonus et sapiens,* &c. After rejecting the several false notions of virtue which have just passed in review, the poet now lays down the position that the truly good and wise man is he whom the loss of fortune, liberty, and life can not intimidate. With unexpected spirit and address he brings a god upon the stage, in the character of this good man, instead of giving a formal definition. The whole passage is imitated from the Bacchæ of Euripides (484, *seqq.*), where Pentheus, king of Thebes, threatens Bacchus with rough usage and with chains.—*Pentheu, rector Thebarum,* &c. Bacchus speaks.—75. *Nempe pecus, rem, lectos,* &c. "My cattle, I suppose, my lands, my furniture, my money; thou mayest take them."—78. *Ipse deus simul atque volam,* &c. "A god will come in person to deliver me, as soon as I shall desire it."—*Opinor, hoc sentit,* &c. "In my opinion, he means this: I will die. Death is the end of our race." In the Greek play, Bacchus means that he will deliver himself, and when he pleases. Horace, therefore, in his imitation of the Greek poet, abandons the idea just alluded to, and explains the words conformably to his

own design, of showing that the fear even of death is not capable of shaking the courage of a good man, or of obliging him to abandon the cause of virtue.—79. *Moriar.* "I will die." An allusion to the Stoic doctrine of the lawfulness of suicide.—*Mors ultima linea rerum est.* A figurative allusion to chariot races. *Linea* was a white or chalked rope drawn across the circus, and serving to mark both the beginning and the end of the race. It answered, therefore, to the starting and winning post of modern days.

EPISTLE XVII. Horace, in this epistle, gives his young friend some instructions for his conduct at court, that he may not only support his own character there, but proceed with happiness in that dangerous and slippery road. He shows that an active life, the life of a man who attempts to gain and preserve the favors of the great by honorable means, is far more reputable than an idle life without emulation and ambition. He then assures him that nothing can more probably ruin him at court than a mean and sordid design of amassing money by asking favors.

1–5. 1. *Quamvis.* Joined with the indicative here to denote certainty, as in verse 22, and *Epist.* i., 14, 6.—*Scæva.* As this and the next epistle are written upon the same subject, the copyists would seem to have joined them together. Baxter and Gesner incline to the opinion that they were both written to the same person. We do not find, however, as Gesner himself acknowledges, that the house of Lollius ever took the cognomen of *Scæva*, which appears in the Junian and Cassian families only. It is probable that the individual here meant was the son of that Scæva whose valor is so highly spoken of by Cæsar (*B. C.*, iii., 53).—*Per te.* Equivalent to *tua ipsius prudentia.*—*Et scis, quo tandem pacto deceat majoribus uti.* "And knowest well how to conduct thyself toward thy superiors," *i. e.*, and art no way at a loss as to the manner of living with the great.—3. *Disce, docendus adhuc quæ censet amiculus.* "Yet learn what are the sentiments of thy old friend upon the subject, who himself still requires to be taught."—*Ut si cæcus iter monstrare velit.* "As if a blind guide should wish to show thee the way." The poet here, in allusion to the *docendus adhuc*, which has gone before, styles himself *cæcus*, a blind guide.—5. *Quod cures proprium fecisse.* "Which thou mayest deem it worth thy while to make thine own." *Proprium fecisse* is here equivalent to *in usum tuum convertisse.*

6–11. 6. *Primam somnus in horam.* "Sleep until the first hour," *i. e.*, until seven o'clock.—8. *Caupona.* "The noise of the tavern."—*Ferentinum.* A city of Latium, on the *Via Lavicana*, in the territory of the Hernici, forty-eight miles from Rome. The situation was mountainous and lonely.—10. *Nec vixit male qui natus moriensque fefellit.* "Nor has he lived ill, who, at his birth and death, has escaped the observation of the world," *i. e.*, nor has he made an ill choice of existence who has passed all his days in the bosom of obscurity. Compare the saying of Epicurus, λάθε βιώσας.—11. *Si prodesse tuis pauloque benignius*, &c. "If, however, thou shalt feel disposed to be of service to thy friends, and to treat thyself with a little more indulgence than ordinary, thou wilt go a poor man to the rich," *i. e.*, if thou shalt want to be useful to thy friends, and indulge thyself more freely in the pleasures of life, then make thy court to the great. *Siccus*,

when the reference is to drinking, is opposed to *uvidus*, but, in the case of eating, to *unctus*. The term *uncti*, therefore, is used in speaking of those who fare sumptuously, while by *sicci* are meant such as are confined, from scanty resources, to a spare and frugal diet.

13–22. 13. *Si pranderet olus patienter*, &c. "If he could dine contentedly on herbs, Aristippus would not feel inclined to seek the society of kings." These are the words of Diogenes the Cynic. Compare *Diog. Laert.*, i., 2, 68.—Horace, after laying it down as a maxim that every one ought to live according to his taste and liking, suddenly introduces Diogenes, the well-known founder of the Cynic sect, opposing this decision, and condemning every species of indulgence.—14. *Si sciret regibus uti*, &c. The reply of Aristippus. The allusion in *regibus* is to Dionysius the elder, tyrant of Syracuse, at whose court he resided for some time.—15. *Qui me notat.* "He who censures my conduct." Alluding to Diogenes.—18. *Mordacem Cynicum sic eludebat.* "He thus eluded the snarling Cynic," *i. e.*, he thus parried the blow which the latter sought to inflict. *Eludo* is a gladiatorial term.—19. *Scurror ego ipse mihi, populo tu.*—"I play the buffoon for my own advantage, thou to please the populace." Aristippus, observes Sanadon, does not, in fact, acknowledge he was a buffoon, but rather makes use of the term to insult Diogenes, and dexterously puts other words of more civil import in the place of it, when he again speaks of himself, namely, *officium facio.* My buffoonery, says he, if it deserve the name, procures me profit and honor; thine leaves thee in meanness, indigence, filth, and contempt. My dependence is on kings, to whom we are born in subjection; thou art a slave to the people, whom a wise man should despise.—*Hoc.* "This line of conduct that I pursue."—21. *Officium facio.* "I pay court." Aristippus, remarks Dacier, pays his court to Dionysius without making any request. Diogenes, on the other hand, asks even the vilest of things (*vilia rerum*) from the vilest of people. He would excuse himself by saying that he asks only because what he asks is of little value; but if the person who receives an obligation is inferior at that time to the person who bestows it, he is inferior in proportion to the meanness of the favor he receives.—22. *Quamvis fers te nullius egentem.* "Though thou pretendest to be in want of nothing."

23–25. 23. *Omnis Aristippum decuit color*, &c. "Every complexion, and situation, and circumstance of life suited Aristippus." Aristippus possessed a versatility of disposition and politeness of manners which, while they enabled him to accommodate himself to every situation, eminently qualified him for the easy gayety of a court. Perfectly free from the reserve and haughtiness of the preceptorial chair, he ridiculed the singularities which were affected by other philosophers, particularly the stately gravity of Plato and the rigid abstinence of Diogenes.—24. *Tentantem majora, fere præsentibus æquum.* "Aspiring to greater things, yet in general content with the present," *i. e.*, losing no opportunity to better his fortune, but still easy in his present situation.—25. *Contra, quem duplici panno*, &c. "On the other hand, I shall be much surprised if an opposite mode of life should prove becoming to him, whom obstinacy clothes with a thick, coarse mantle." Literally, "with a double piece of cloth," *i. e.*, with a mantle as thick as two. The Cynics, instead of wearing, like other people, a *pallium* and tunic, went without the latter; and

they used to double their cloak of coarse cloth, and called this a διπλοΐς. (*Keightley, ad loc.*)—*Patientia.* The main Cynic virtue was *patientia*, called in Greek καρτερία, *i. e.*, endurance of privations, &c. Here, however, mere stubborn obstinacy is meant by it.

27–32. 27. *Alter.* Alluding to Aristippus.—*Non expectabit.* "Will not wait for."—28. *Quidlibet.* Any sort of cloak, old or new, coarse or fine.—*Celeberrima per loca.* "Through the most frequented places."—29. *Personamque feret non inconcinnus utramque.* "And will support either character without the least admixture of awkwardness," *i. e.*, will acquit himself equally well, whether he appears in a fine or a coarse garment, in a costly or a mean one.—30. *Alter Mileti textam*, &c. "The other will shun a cloak wrought at Miletus, as something more dreadful than a rabid dog or a snake." Miletus, an Ionian city, on the western coast of Asia Minor, was famed for its woollen manufactures and its purple dye.—31. *Morietur frigore, si non retuleris pannum.* "He will die with cold if one does not restore him his coarse cloak," *i. e.*, he will rather perish with cold than appear in any other but his coarse cloak. Compare the story related by the scholiast: "*Aiunt Aristippum, invitato Diogene ad balneas, dedisse operam, ut omnes prius egredcrentur, ipsiusque pallium induisse, illique purpureum reliquisse, quod Diogenes cum induere noluisset, suum repetiit: tunc Aristippus increpuit Cynicum, famæ servientem, qui algere mallet quam conspici in veste purpurea.*"—32. *Refer, et sine vivat ineptus.* "Restore it, and let the fool live."

33–36. 33. *Res gerere et captos ostendere civibus hostes*, &c. "To perform exploits, and to show the citizens their foes led captive, reaches the throne of Jove and aspires to celestial honors," *i. e.*, is, in fact, a mounting up to the throne of Jupiter, and treading the paths of immortality. The expression *captos ostendere civibus hostes* alludes to the solemnity of a Roman triumph. Horace continues his argument, to prove that an active life, the life of a man who aims at acquiring the favor of the great, is preferable to the indolent life of those who renounce all commerce with the world, and are actuated by no ambition. His reasoning is this: Princes who gain great victories, and triumph over their enemies, almost equal the gods, and acquire immortal renown: in like manner, they whose merit recommends them to the favor of these true images of the deity, are by this raised above the rest of their species. The poet here both makes his court to Augustus, and defends the part he had himself chosen; for, in the first satire of the second book, he tells us that envy itself must own he had lived in reputation with the great.—35. *Principibus viris.* "The great." *Principibus* is here used in a more extended signification than ordinary, and indicates the great, the powerful, the noble, &c.—36. *Non cuivis homini contingit adire Corinthum.* A proverbial form of expression, and said of things that are arduous and perilous, and which it is not the fortune of every one to surmount. Horace, by using this adage, intends to show that all people have not talents proper for succeeding in a court, while he seeks, at the same time, to raise the glory of those who have courage to attempt and address to conquer the difficulties there.

37–40. 37. *Sedit qui timuit*, &c. The idea intended to be conveyed is this: The man that doubts of success sits still, and so far is well. Be it

so. What then? He who has carried his point, has *he* not acted with the spirit of a man? Now, the things that we seek after are to be obtained by the exercise of moral courage and resolution, or not at all. This man dreads the burden, as too great either for his strength or courage; another attempts it, and happily succeeds, &c. In this way Horace seeks to impress upon Scæva the importance of zealous and untiring effort in conciliating the favor of the great.—42. *Aut decus et pretium recte petit experiens vir.* "Or he who makes the attempt deservedly claims the honor and the reward." If there be difficulty or danger, he certainly deserves the highest praise who tries to succeed; and if virtue be any thing more than a mere idle name, he may with justice claim a reward proportional to his merit.—43. *Coram rege suo*, &c. "They who say nothing about narrow means in the presence of their patron, will receive more than the importunate." By *rege* is meant the great man, the patron.—44. *Distat, sumasne pudenter, an rapias.* "There is a difference, whether one take with modesty what is offered, or eagerly snatch at it."—45. *Atqui rerum caput hoc erat, hic fons.* "For this (the receipt of some advantage) is the capital point, this is the fountain-head of all your exertions." The imperfect, as here employed, does not accord with the usage of our own language, and must therefore be rendered by the present. In the original, however, it gives a very pleasing air to the clause, as marking a continuance of action in the two particular cases to which he refers.—49. *Indotata mihi soror est*, &c. "The man who tells his patron, 'My sister has no portion, my mother is in straitened circumstances, and my farm is neither saleable nor to be relied upon for my support,' cries out, in effect, 'Give me food.'"—48. *Succinit alter, Et mihi dividuo*, &c. "Another responds, 'A quarter shall be cut out for me, too, from the divided gift.'" An imitation of the cry of mendicants in asking charity. *Quadra* is properly a piece of bread or cake cut in the form of a quarter.—49. *Sed tacitus pasci si posset corvus*, &c. The poet compares the cries made by the raven when lighting on food to the clamors of the importunate.

EPISTLE XVIII. As in the preceding epistle the poet has given advice to Scæva on the line of conduct to be pursued in his intercourse with the great, so here he lays down precepts to the same effect for the guidance of Lollius. The individual to whom this epistle is addressed, appears, as Wetzel correctly supposes, to be the same person with the one to whom the second epistle of the present book is inscribed.

1–12. 1. *Liberrime Lolli.* "Frankest Lollius." Horace here mentions a leading quality in his friend, which might be serviceable or not, according as he employed it.—2. *Scurrantis speciem præbere*, &c. "To display the character of a mean flatterer, when thou hast professed thyself a friend." As regards the peculiar force of *scurrantis* in this passage, compare the explanation of the scholiast: "Scurrantis: *turpiter adulantis.*"—3. *Huic vitio.* Alluding to base and sordid flattery.—4. *Asperitas agrestis et inconcinna gravisque.* "A clownish, and unmannerly, and offensive rudeness."—5. *Tonsa cute.* "By being shorn to the skin." To have the hair cut quite close was regarded as a mark of clownishness. The expression *tonsa cute* is equivalent to the Greek τῇ ἐν χρῷ κουρᾷ. Compare *Epist.* i., 7, 50.—6. *Libertas mera.* "Mere frankness."—7. *Vir*

tus est medium vitiorum, &c. "Virtue holds a middle place between these opposite vices, and is equally removed from each."—8. *Alter in obsequium plus æquo pronus*, &c. "The one too prone to obsequious fawning, and a buffoon of the lowest couch," *i. e.*, carrying his obsequious complaisance to excess, and degenerating into a mere buffoon. The reference is to the *scurra*. The expression *imi derisor lecti* has been much misunderstood. In order to comprehend its true meaning, we must bear in mind that the buffoons or jesters at a Roman entertainment were placed on the lowest couch along with the entertainer (consult note on *Sat.* ii., 8, 40), and hence *derisor imi lecti* does not by any means imply, as some suppose, a rallier of those who recline on the lowest couch, but is merely intended as a general designation for the buffoon or jester of the party. Horace advances a general proposition, and, to make flatterers appear the more odious, he says very judiciously, that, in pushing their complaisance too far, they degenerate into mere buffoons.—9. *Sic nutum divitis horret.* "Is so fearfully attentive to every nod of his patron."—10. *Et verba cadentia tollit.* "And catches up his falling words," *i. e.*, his casual remarks. He calls the attention of the company to, and extols as brilliant specimens of wit or talent, the merest expressions that chance to fall from his patron's lips. —12. *Reddere.* "Is repeating." Equivalent to *recitare*. As regards the term *dictata*, consult note on *Sat.* i., 10, 75.—*Mimum.* "A mime-player." Consult note on *Sat.* i., 10, 6.

13–18. 13. *Alter rixatur de lana sæpe caprina.* "The other often wrangles about things of no consequence whatever." *Alter* here refers to the man of rude and blunt manners. The expression *de lana caprina rixari* is a proverbial one, and is well explained by the scholiast: "De lana caprina: *proverbium, h. e. de re vili et pæne nulla; de nihilo, quia capræ nulla est lana, sed pili.*"—14. *Propugnat nugis armatus.* "Armed with trifles, stands forth an unflinching champion," *i. e.*, armed with mere trifles and nonsense, he combats every thing that is advanced.—*Scilicet.* "For example." The poet now gives a specimen of that zealous contention for trifles which marks the character that is here condemned. Observe the construction here, *armatus nugis*, not *pugnat pro nugis.* —15. *Et vere quod placet ut non acriter elatrem.* "And that I should not boldly speak out what are my real sentiments."—16. *Pretium ætas altera sordet.* "Another life is worthless when purchased at such a price," *i. e.*, I would reject with scorn another life upon such base conditions. Literally, "another life is valueless as the price of it."—17. *Ambigitur quid enim?* "And, pray, what matter is in dispute? Why, whether Castor or Dolichos knows more of his profession," *i. e.*, whether Castor or Dolichos be the more expert gladiator. Compare the scholiast: "*Castor et Dolichos erant illius temporis nobiles gladiatores.*"—18. *Minuci.* Compare the scholiast: "*Minucia via est a porta Minucia, sive Trigemina, per Sabinos ad Brundisium.*"

19–23. 19. *Gloria quem supra vires*, &c. "Him whom vanity both clothes and perfumes beyond his means," *i. e.*, the man who is led by a foolish desire of distinction into a style of living far beyond his means. The poet now enters upon an enumeration of those failings, from which he who seeks the favor of the great and powerful should be free.—21. *Paupertatis pudor et fuga.* "A shame of, and aversion for narrow means,"

i. e., a dread of narrow means, and an anxious care to avoid them.—22. *Sæpe decem vitiis instructior.* "Though not unfrequently ten times more vicious." Equivalent, in effect, to *sæpe decies vitiosior.* This precept is of great importance, observes Sanadon. A prince or powerful person, however vicious himself, pays a secret homage to virtue, and treats with just contempt those faults in others which render him really contemptible. He requires a regularity of conduct, which he breaks by his own example, as if he proposed to conceal his vices under their virtues.—23. *Regit.* "Gives him rules for his conduct."—*Ac, veluti pia mater,* &c. The idea intended to be conveyed is this: And, as an affectionate mother wishes that her offspring may be wiser and better than herself, so the patron wishes that his dependent may be wiser and more virtuous than he is.

25–29. 25. *Et ait prope vera.* "And says what is tolerably true." Observe the force of *prope.*—*Meæ stultitiam patiuntur opes,* &c. "My riches allow some indulgence in folly." The follies and vices of the rich and poor are equal in themselves, yet they are very unequal in their consequences. The former are better able to support them without ruining themselves and families, whereas, when a man of but moderate fortune indulges in such a line of conduct, ruin both to him and his is sure to ensue.—27. *Arcta decet sanum comitem toga.* "A scanty gown becomes a prudent dependent." *Comes* is here employed to designate a man who attaches himself to some rich and powerful patron. The wearing of a wide *toga* indicated wealth and luxury. The precept here laid down, however, is a general one, and does not merely apply to dress, but extends, in fact, to buildings, table, equipage, &c.—28. *Eutrapelus, cuicunque nocere volebat,* &c. To the praise which the rich man has just bestowed upon his wealth, as forming a kind of shield for his follies, the poet, to show his contempt of riches, immediately subjoins the story of Eutrapelus, who was accustomed to bestow, on those he wished to injure, costly and magnificent garments, that by these allurements they might be gradually led away into habits of luxury and corruption. The individual here referred to had the appellation of Eutrapelus (*εὐτράπελος*), "the rallier," given him for his wit and pleasantry. His real name was P. Volumnius. Having forgotten to put his surname of Eutrapelus to a letter he wrote to Cicero, the orator tells him he fancied it came from Volumnius the senator, but was undeceived by the *Eutrapelia* (*εὐτραπελία*), the spirit and vivacity which it displayed.—29. *Beatus enim jam,* &c. "For now, (said he), a happy fellow in his own eyes," &c. Supply, for a literal translation, *dixit Eutrapelus.*

31–35. 31. *Arcanum neque tu scrutaberis,* &c. "Thou wilt not at any time pry into a secret of his, and wilt keep close what is intrusted to thee, though tried by wine and by anger," *i. e.*, and wilt let nothing be forced out of thee either by wine or by anger. The poet here proceeds to give advice to be secret and to be accommodating.—*Illius.* Referring to the wealthy patron.—33. *Tua studia.* "Thine own diversions."—35. *Gratia sic fratrum geminorum,* &c. "Thus the friendship of the twin-brothers Amphion and Zethus was broken, until the lyre, disliked by the latter, who was rugged in manners, became silent." Amphion and Zethus were sons of Jupiter and Antiope, and remarkable for their different tempers. Amphion was fond of music, and Zethus took delight in tending flocks.

But as Zethus was naturally of a rugged disposition (compare *Propertius*, iii., 15, 20, and *Statius*, *Theb.*, x., 443), and hated the lyre, this produced continual disputes between them, until Amphion at length, for the sake of harmony with his brother, renounced music entirely. Horace refers to the Antiope of Euripides, a play composed on this legend, but of which only fragments remain.

40–51. 40. *Ætolis plagis.* The epithet *Ætolis* is here merely ornamental, and contains an allusion to the famous boar-hunt near Calydon, in Ætolia, on which occasion Meleager so greatly distinguished himself.—41. *Et inhumanæ senium depone Camenæ.* "And lay aside the peevishness of the unsocial muse," *i. e.*, lay aside the peevish and morose habits which are superinduced by unsocial and secluded studies. *Senium* properly denotes the peevishness of age, though taken here in a general sense.—42. *Pariter.* "Along with him."—*Pulmenta laboribus emta.* "On the dainties purchased by your labors." As regards the term *pulmenta*, consult note on *Sat.* ii., 2, 20.—43. *Opus.* Alluding to the hunt.—46. *Adde, virilia quod speciosius arma*, &c. The order of construction is as follows: *Adde, quod non est alius qui tractet virilia arma speciosius te.* The term *speciosius* may be rendered "more gracefully," and has reference, in some degree, to the public exhibition made of one's skill.—47. *Quo clamore coronæ.* "With what acclamations from the surrounding spectators."—48. *Campestria.* "In the Campus Martius."—50. *Duce.* Alluding to Augustus.—*Qui templis Parthorum signa refigit nunc.* "Who is now taking down the Roman standards from the temples of the Parthians." Consult note on *Ode* iv., 15, 6, and i., 26, 3, and also Introductory Remarks, *Ode* iii., 5. According to Bentley, this epistle was written at the time when Phraates restored the Roman standards, Augustus being in Bithynia, Tiberius in Armenia, and the consulship being filled by M. Appuleius and P. Silius Nerva. Horace would then be entering his 46th year.—51. *Et si quid abest, Italis adjudicat armis.* "And, if any thing is wanting to universal empire, adds it to the Romans by the power of his arms," *i. e.*, if any thing has not been reduced, &c. Bentley thinks that Horace here alludes to the subjugation of Armenia, the same year in which the Parthians restored the Roman standards.

52–59. 52. *Ac ne te retrahas, et inexcusabilis abstes.* "And that thou mayest not withdraw thyself from such diversions, and stand aloof without the least excuse." The train of ideas is as follows: And that thou mayest not suffer thyself to be kept away from hunting with a powerful friend, nor be induced by some pretence, which can never excuse thee, to absent thyself on such occasions from his presence, recollect, I entreat, that thou thyself, though careful to observe all the rules and measures of a just behavior, yet sometimes dost indulge in amusing sports on thy paternal estate.—53. *Extra numerum modumque.* "Out of number and measure," *i. e.*, in violation of the rules and measures of a just behavior. *Numerus* and *modus* are properly metrical terms, the former denoting the rhythm, the latter indicating the component feet of a verse. They are here figuratively applied to the harmony of behavior and social intercourse which the poet is anxious to inculcate. Compare the Greek form of expression, *παρὰ ῥυθμὸν καὶ μέλος*.—55. *Partitur lintres exercitus.* "Mock forces divide the little boats into two squadrons." The young Lollius was

accustomed to celebrate the victory at Actium by a mock conflict on a lake in his paternal grounds.—56. *Per pueros.* "By slaves." The mock forces on both sides are composed of slaves.—*Refertur.* "Is represented."—57. *Lacus Hadria.* "A lake serves for the Adriatic."—58. *Fronde.* Alluding to the bay.—59. *Consentire suis studiis qui crediderit te,* &c. "He who shall believe that thou dost come into his particular taste, will as an applauder praise thine own without the least scruple." Literally, "with both his thumbs." The allusion in *utroque pollice* is borrowed from the gladiatorial sports. When a gladiator lowered his arms as a sign of being vanquished, his fate depended on the pleasure of the people, who, if they wished him to be saved, pressed down their thumbs (*pollices premebant*), and if to be slain, turned them up (*pollices vertebant*). Hence *pollices premere,* "to favor," "to approve," &c.: the populace only extended this indulgence to such gladiators as had conducted themselves bravely.

61–72. 61. *Protinus ut moneam.* "To proceed still further in my admonitions."—66. *Etiam atque etiam adspice.* "Consider again and again."—67. *Aliena peccata.* "Another's faults," *i. e.,* the failings of the person recommended.—68. *Quondam.* "Sometimes."—*Tradimus.* "We recommend."—69. *Sua culpa.* "His own misconduct."—*Tueri.* Supply *eum.*—70. *At penitus notum,* &c. Bentley's conjectural emendation, *At,* is decidedly preferable to the common reading *Ut.* The advice given by the poet is as follows: Do not, after being once deceived, defend one who suffers by his own bad conduct; but, on the other hand, shield from unjust reproach him whom thou knowest thoroughly, and protect an innocent man who puts all his confidence in thee: for if he be assailed with impunity by the tooth of slander, hast thou not reason to dread lest this may next be thy fate?—*Si tentent crimina.* "If false accusations assail him."—72. *Dente Theonino.* In place of saying "with the tooth of calumny," Horace uses the expression "with the tooth of Theon." This individual appears to have been noted for his slanderous propensities, whether he was a freedman, as the scholiast informs us, or, as is much more probable, some obscure poet of the day.

76–85. 76. *Dulcis inexpertis cultura potentis amici.* "To cultivate the friendship of the great seems delightful to those who have never made the trial." The pomp and splendor by which great men are surrounded makes us apt to think their friendship valuable, but a little experience soon convinces us that it is a most rigorous slavery.—77. *Dum tua navis in alto est.* "While thy vessel is on the deep," *i. e.,* while thou art enjoying the favor and friendship of the great.—78. *Hoc age, ne mutata retrorsum,* &c. "Look to this, lest the breeze may change, and bear thee back again," *i. e.,* lest the favor of the great may be withdrawn.—79. *Oderunt hilarem tristes,* &c. The idea intended to be conveyed is this: Men of unlike tempers and characters never harmonize; do thou, therefore, accommodate thyself to thy patron's mode of thinking and acting, study well his character, and do all in thy power to please.—80. *Sedatum celeres.* "Men of active minds hate him that is of a dilatory temper."—81. *Potores bibuli,* &c. "Well-soaked drinkers of Falernian at midnight," &c. There is nothing pleonastic, as Bentley thinks, in the expression *potores bibuli.* Fea well explains *bibuli* by *bibuli ut spongiæ,* and compares with it the Italian *sponghini,* an epithet applied to hard drinkers.

The phrase *media de nocte* is equivalent here to *per mediæ noctis tempus.* (Compare *Hand, ad Tursell.*, ii., p. 205.)—83. *Nocturnos vapores.* The reference is to the "heats" under which those labor, in sleep, who have indulged freely in wine.—84. *Deme supercilio nubem.* "Remove every cloud from thy brow," *i. e.*, smooth thy forehead. The ancients called those wrinkles which appear upon the forehead, above the eyebrows, when any thing displeases us, *clouds;* for as clouds obscure the face of heaven, so wrinkles obscure the forehead, and cause an appearance of sadness.—*Plerumque.* "Oftentimes."—85. *Occupat obscuri speciem.* "Wears the appearance of one that is reserved and close."—*Acerbi.* "Of one that is morose."

86–93. 86. *Inter cuncta.* "Amid all thy employments," *i. e.*, in whatever way thou mayest be employed about some powerful friend. Equivalent in fact, therefore, to *omni tempore.* (*Orelli, ad loc.*) The epistle concludes with some excellent moral maxims and reflections. Horace after giving Lollius precepts respecting the mode of life which he is to pursue with the great, lays down, also, some rules for his conduct toward himself. He endeavors chiefly to make him sensible that happiness does not consist in the favor of princes, but must be the fruit of our own reflection and care, and a steady purpose of keeping our passions within the bounds of moderation.—87. *Leniter.* "In tranquillity."—88. *Semper inops.* "That can never be satiated."—89. *Pavor.* "Troublesome agitation of mind."—90. *Virtutem doctrina paret naturane donet.* "Whether instruction procures virtue, or nature bestows it," *i. e.*, whether virtue is the result of precept or the gift of nature. Horace here alludes to the question, εἰ διδακτὸν ἡ ἀρετή, discussed by Socrates, and considered at large by Æschines (*Socrat. Dial.*, 1), and by Plato, in his *Menon.*—91. *Quid te tibi reddat amicum.* "What may make thee a friend to thyself," *i. e.*, what may give rise to such habits of thinking and of acting as may make thee pleased with thyself. Compare *Epist.* i., 14, 1, where Horace speaks of his farm as capable of restoring him to himself.—92. *Quid pure tranquillet.* "What may bestow pure and unalloyed tranquillity."—93 *Secretum iter, et fallentis semita vitæ.* "A retired route, and the path of an humble life," *i. e.*, of a life that passes unnoticed by the world. *Fallentis* is here equivalent to *oculos hominum latentis.* It is not the poet's design to create in Lollius a disgust of his present way of life, or make him quit the court to enjoy retirement. This would have been imprudent and unfair, and contrary, also, to his own sentiments of things. His true aim is, to persuade him that, if happiness is to be found only in peaceful retirement, this ought to be his study even in the exercise of his employment. In this way he tacitly advises him to moderate his ambition and avarice, because, in a retired life, riches and honors are rather a troublesome burden than any needful help.

94–101. 94. *Digentia.* The Digentia, now the *Licenza*, was a stream formed by the Fons Bandusia, and running near the poet's abode through the territory of Mandela, a small Sabine village in the vicinity.—95. *Rugosus frigore pagus.* "A village wrinkled with cold." The consequence of its mountainous situation.—96. *Quid sentire putas? quid credis amice precari?* With *sentire* and *precari* respectively, supply *me.*—97. *Sit mihi, quod nunc est; etiam minus.* We have here a fine picture of the

manner in which Horace sought for tranquillity. He was so far from desiring more that he could be even satisfied with less. He wanted to live for himself, cultivate his mind, and be freed from uncertainty.—99. *Et provisæ frugis in annum.* "And of the productions of the earth laid up for the year," *i. e.*, and of provisions for a year.—100. *Neu fluitem dubiæ spe pendulus horæ.* "And let me not fluctuate in suspense as regards the hope of each uncertain hour," *i. e.*, and let me not fluctuate between hope and fear, filled with anxious thoughts as regards the uncertain events of the future.—101. *Sed satis est orare Jovem, quæ donat et aufert,* &c. "But it is sufficient to ask of Jupiter those things which he gives and takes away," &c. Horace distinguishes between the things we ought to hope for from the gods, and those we are to expect only from ourselves. Life and riches depend, according to the poet, upon the pleasure of Jove, but an equal mind upon our own exertions.

EPISTLE XIX. This epistle is a satire on the poets of our author's time, who, under pretence that Bacchus was a god of poetry, and that the best ancient bards loved wine, imagined that by equalling them in this particular they equalled them in merit. Horace laughs at such ridiculous imitation.

1–7. 1. *Prisco Cratino.* For some account of Cratinus, consult the note on *Satire* i., 4, 1.—2. *Nulla placere diu nec vivere carmina possunt,* &c. This was probably one of Cratinus's verses, which Horace has translated.—3. *Ut male sanos adscripsit Liber,* &c. "Ever since Bacchus ranked bards, seized with true poetic fury, among his Fauns and Satyrs, the sweet Muses have usually smelt of wine in the morning," *i. e.*, ever since genuine poets existed, they have, scarcely with a single exception, manifested an attachment to the juice of the grape. With respect to the ranking of poets among Fauns and Satyrs, it may be observed, that the wild dances and gambols of these frolic beings were regarded as bearing no unapt resemblance to the enthusiasm of the children of song.—6. *Laudibus arguitur vini vinosus Homerus.* "From his praises of wine, Homer is convicted of having been attached to that liquor." (Compare *Il.*, vi., 261; *Od.*, xiv., 463, *seqq.*)—7. *Ennius pater.* The term *pater* is here applied to Ennius as one of the earliest of the Roman bards.—*Potus.* "Mellow with wine."—*Ad arma dicenda.* An allusion to the poem of Ennius on the second Punic war, in which the praises of the elder Africanus were celebrated.

8–11. 8. *Forum putealque Libonis,* &c. "The Forum and the puteal of Libo I will give over to the temperate; from the abstemious I will take away the power of song." The Forum was the great scene of Roman litigation, and the *puteal Libonis* the place where the usurers and bankers were accustomed to meet. When the Forum, and the puteal of Libo, therefore, are consigned to the temperate, the meaning is, that to their lot are to fall the cares and the anxieties of life, the vexations of the law, and the disquieting pursuits of gain. Consult, as regards the term *puteal*, the note on *Sat.* ii., 6, 35.—9. *Cantare.* "Song," *i. e.*, the privileges and honors of the poetic art. The infinitive has here the force of a noun in the accusative.—10. *Hoc simul edixi.* Torrentius first perceived

that the words which have just preceded (*Forum putealque Libonis*, &c.) could not be spoken either by Cratinus or by Ennius, who were both dead long before Libo was born; nor by Bacchus, who surely would not have waited so long to publish a decree, which the usage of so many poets had already established; nor by Mæcenas, unless we read *edixti* and *palleres*, contrary to all the manuscripts. We must therefore consider Horace himself as giving forth his edict in the style and tone of a Roman prætor.—11. *Nocturno certare mero*, &c. "To contend in wine at night, to smell of it by day," *i. e.*, to drink hard at night, and to have their breath smell of it by day. Horace here laughs at the folly of those who imagined that by indulging freely in wine they would be enabled to sustain the character of poets.

12–15. 12. *Quid? si quis vultu torvo ferus*, &c. The idea intended to be conveyed is this: a person might just as soon think of attaining to the high reputation of Cato Uticensis by aping the peculiarities of dress and appearance which characterized that remarkable man, as of becoming a poet by the mere quaffing of wine.—15. *Rupit Iarbitam Timagenis æmula lingua.* "The emulous tongue of Timagenes caused Iarbita to burst, while he desires to be thought a man of wit, and to be regarded as eloquent." Timagenes was a rhetorician of Alexandrea, who, being taken captive by Gabinius, was brought to Rome, where Faustus, the son of Sylla, purchased him. He afterward obtained his freedom, and was honored with the favor of Augustus, but as he was much given to raillery, and observed no measure with any person, he soon lost the good graces of his patron, and, being compelled to retire from Rome, ended his days at Tusculum. It would appear, from the expression *æmula lingua*, that the wit and the declamatory powers of Timagenes carried with them more or less of mimicry and imitation. On the other hand, Iarbita was a native of Africa, whose true name was Cordus, but whom the poet pleasantly styles *Iarbita* ("the descendant of Iarbas," *i. e.*, the Moor), from Iarbas, king of Mauretania, the fabled rival of Æneas, and perhaps with some satirical allusion to the history of that king. Now the meaning of Horace is this: that Iarbita burst his diaphragm (more probably a blood vessel) by imitating Timagenes in what least deserved imitation; for he imitated what was ill about Timagenes, not what was good. He copied his personal sarcasm, and, in endeavoring to equal his powers of declamation also, he confounded them with mere strength of lungs, and spoke so loud *ut rumperet ilia.* Hence, both in relation to this case, as well as to those which have preceded it, the poet adds the remark, *Decipit exemplar vitiis imitabile.* "An example, easy to be imitated in its faults, is sure to deceive the ignorant."

18–31. 18. *Exsangue cuminum.* "The pale-making cumin." Dioscorides assures us that cumin will make people pale who drink it or wash themselves with it. Pliny says it was reported that the disciples of Porcius Latro, a famous master of the art of speaking, used it to imitate that paleness which he had contracted by his studies.—19. *Ut sæpe.* For *quam sæpe.*—21. *Per vacuum.* "Along a hitherto untravelled route." Compare *Ode* iii., 30, 13: "*Dicar . . . . . princeps Æolium carmen ad Italos deduxisse modos.*"—22. *Non aliena meo pressi pede.* Supply *vestigia.* "I trod not in the footsteps of others."—23. *Parios iambos.* "The

Parian iambics," *i. e.*, the iambics of Archilochus, who was a native of Paros, and the first who applied this species of verse to purposes of satire. —24. *Numeros animosque secutus Archilochi*, &c. "Having imitated the numbers and spirit of Archilochus; not, however, his subjects, and his language that drove Lycambes to despair." Consult note on *Epode* vi., 13.—26. *Foliis brevioribus.* "With more fading bays." Literally, "with leaves of shorter duration." Horace, in this passage, means to convey the idea that his imitation of Archilochus ought not to be regarded as detracting from his own fame, since both Sappho and Alcæus made the same poet the model of their respective imitation.—28. *Temperat Archilochi musam*, &c. "The masculine and vigorous Sappho tempers her own effusions by the numbers of Archilochus; Alcæus tempers his." *Temperat* is here equivalent to *moderantur et componunt*, and the idea intended to be conveyed is, that both Sappho and Alcæus blend in some degree the measures of Archilochus with their own, or, as Bentley expresses it, "*Scias utrumque Archilocheos numeros suis Lyricis immiscere.*" Sappho is styled *mascula* from the force and spirit of her poetry.—29. *Sed rebus et ordine dispar.* "But he differs from him in his subjects, and in the arrangement of his measures." Alcæus employed, it is true, some of the measures used by Archilochus, but then he differed from him in arranging them with other kinds of verse. Compare the language of Bentley: "*Adscivit Alcæus metra quædam Archilochi, sed ordine variavit, sed aliis ac ille fecerat metris aptavit ea et connexuit, ut dactylicum illud*, Arboribusque comæ, *cum Hexametro junxit Alcæus, at eundem Iambo comitem dedit Archilochus.*"—30. *Nec socerum quærit*, &c. Alluding to the story of Archilochus and Lycambes. Compare *Epode* vi., 13.—31. *Famoso carmine.* "By defamatory strains." The allusion in the term *sponsæ* is to Neobule, the daughter of Lycambes.

32, 33. *Hunc ego, non alio dictum prius ore*, &c. "This poet, never celebrated by any previous tongue, I the Roman lyrist first made known to my countrymen," *i. e.*, I alone, of all our bards, have dared to make this Alcæus known to Roman ears, and my reward has been that I am the first in order among the lyric poets of my country. Horace appears to have been the first Roman who used the Alcaic measure. As regards the boast here uttered by the poet, compare *Ode* iv., 9, 3, *seqq.*, and, with respect to the expression *Latinus fidicen*, compare *Ode* iv., 3, 23: "*Romanæ fidicen lyræ.*"—33. *Immemorata.* "A new species of poetry." Literally, "productions unmentioned before," *i. e.*, by any Latin bard. The reference is to lyric verse. It is deserving of remark, however, that, although Horace did not imitate Sappho less than Archilochus and Alcæus, yet he does not say he was the first of the Romans who imitated her, because Catullus, and some other Latin poets, had written Sapphic verses before him.

35–41. 35. *Ingratus.* "Ungrateful," for not acknowledging in public the pleasure which the reading of our poet's works gave him in private —36. *Premat.* "Decries them." Döring supposes an ellipsis of *invidia*, or else that *premat* is here equivalent simply to *contemnat.*—37. *Non ego ventosæ plebis suffragia venor*, &c. As regards the epithet *ventosæ*, consult note on *Epist.* i., 8, 12. Horace ridicules, with great pleasantry, the foolish vanity of certain poets, his contemporaries, who, to gain the ap-

plause of the populace, courted them with entertainments and presents of cast-off clothing. *Suffragia* is here equivalent to *gratiam* or *favorem*.—39. *Non ego, nobilium auctorum auditor et ultor*, &c. "I do not deign, as the auditor and defender of noble writers, to go around among the tribes and stages of the grammarians." It was customary, about this period, at Rome, for many who aspired to the reputation of superior learning to open, as it were, a kind of school or auditory, in which the productions of living writers were read by their authors, and then criticised. Horace styles this class of persons *grammatici*, and informs us that he never deigned to approach such hot-beds of conceit, either for the purpose of listening to these distinguished effusions, or of defending them from the attacks of criticism, and hence the odium which he incurred among these impudent pretenders to literary merit. It is evident that *nobilium* is here ironical.—*Ultor*. Compare the explanation of Döring: "Ultor, *qui aliquem a reprehensione, criminatione vel injuria aliqua defendit, is ejus est quasi* ultor, *vindex, patronus*."—40. *Pulpita*. The stages from which the recitations above referred to were made.—41. *Hinc illæ lacrimæ*. A proverbial expression, borrowed from the *Andria* of Terence (i., 1, 91), and there used in its natural meaning, but to be rendered here in accordance with the spirit of the present passage, "Hence all this spite and malice."

42–48. 42. *Et nugis addere pondus*. "And to give an air of importance to trifles."—43. *Rides, ait*. "Thou art laughing at us, says one of these same grammarians."—*Jovis*. Referring to Augustus.—44. *Manare*. "Distill." Used here transitively, in the sense of *emittere* or *exsudare*.—45. *Tibi pulcher*. "Wondrous fair in thine own eyes," *i. e.*, extremely well pleased with thyself.—*Ad hæc ego naribus uti formido*. "At these words I am afraid to turn up my nose." Our poet, observes Dacier, was afraid of answering this insipid raillery with the contempt it deserved for fear of being beaten. He had not naturally too much courage, and bad poets are a choleric, testy generation.—46. *Luctantis*. "Of my antagonist." Literally, "of one struggling (with me)."—47. *Et diludia posco*. "And I ask for an intermission." The Latins used *diludia* to denote an intermission of fighting given to the gladiators during the public games. Horace, therefore, pleasantly begs he may have time allowed him to correct his verses before he mounts the stage and makes a public exhibition of his powers.—48. *Genuit*. The aorist. Equivalent to *gignere solet*.

EPISTLE XX. Addressed to his book. The poet, pretending that this, the first book of his epistles, was anxious to go forth into public, though against his will, proceeds to foretell, like another prophet, the fate that would inevitably accompany this rash design. It is evident, however, from what follows after the 17th verse, that all these gloomy forebodings had no real existence whatever in the poet's imagination, but that his eye rested on clear and distinct visions of future fame.

1–5. 1. *Vertumnum Janumque*, &c. Near the temples of Vertumnus and Janus were porticoes, around the columns of which the booksellers were accustomed to display their books for sale. Consult note on *Sat.* i., 4, 71.—*Spectare*. "To look wistfully toward."—2. *Scilicet*. "Forsooth." Ironical.—*Prostes*. "Thou mayest stand forth for sale."—*Sosiorum pumice mundus*. "Smoothed by the pumice of the Sosii." A part of the

process of preparing works for sale consisted in smoothing the parchment with pumice-stone, in order to remove all excrescences from the surface. This operation was performed by the bookseller, who combined in himself the two employments of vender and bookbinder, if the latter term be here allowed us. (Consult note on *Epode* xiv., 8.) The Sosii were a plebeian family, well known in Rome, two brothers of which distinguished themselves as booksellers by the correctness of their publications, and the beauty of what we would term the binding.—3. *Odisti claves, et grata sigilla pudico.* Most interpreters of the bard suppose that the allusion here is to the Roman custom of not merely locking, but also of sealing, the doors of the apartments in which their children were kept, that no persons who might be suspected of corrupting their innocence should be allowed to enter. This interpretation is certainly favored by the words *Non ita nutritus* in the fifth line, where Horace addresses his literary offspring as a father would a child. For a different explanation, consult *Orelli, ad loc.*—4. *Communia.* "Public places," *i. e.*, the public shops, or places of sale, where many would see and handle it.—5. *Non ita nutritus.* "Thou wast not reared with this view."—*Fuge quo descendere gestis.* The allusion is to the going down into the Roman Forum, which was situate between the Capitoline and Palatine Hills. Hence the phrase *in Forum descendere* is one of frequent occurrence in Cicero and Seneca.

6–15. 6. *Miser.* Referring to the consequences of its own rashness.—7. *Quis.* For *aliquis.*—8. *In breve te cogi.* "That thou art getting squeezed into a small compass," *i. e.*, art getting rolled up close, to be laid by. The poet threatens his book that it shall be rolled up, as if condemned never to be read again. The books of the ancients were written on skins of parchment, which they were obliged to unfold and extend when they designed to read them.—*Plenus quum languet amator.* "When thy cloyed admirer grows languid." *Amator* here signifies a passionate reader, who seizes a book with rapture, runs over it in haste; his curiosity begins to be satisfied; his appetite is cloyed; he throws it away, and never opens it again.—9. *Quod si non odio peccantis desipit augur.* "But if the augur, who now addresses thee, is not deprived of his better judgment by indignation at thy folly," *i. e.*, if the anger which I now feel at thy rash and foolish conduct does not so influence my mind as to disqualify me from foreseeing and predicting the truth.—10. *Donec te descrat ætas.* "Until the season of youth shall have left thee," *i. e.*, as long as thou retainest the charms of novelty.—12. *Taciturnus.* Elegantly applied to a book, which, having no reader with whom, as it were, to converse, is compelled to remain silent.—13. *Aut fugies Uticam, aut vinctus mitteris Ilerdam.* "Or shalt flee to Utica, or be sent tied up in a parcel to Ilerda." Manuscripts, remarks Sanadon, must have been of such value, that people of moderate fortune could not purchase them when they were first published, and when they came into their hands they had grown, generally speaking, far less valuable. They were then sent by the booksellers into the colonies for a better sale. Horace, therefore, tells his book that, when it has lost the charms of novelty and youth, it shall either feed moths at Rome, or willingly take its flight to Africa, or be sent by force to Spain. Utica and Ilerda are here put for the distant quarters in general. The former was situate in the vicinity of the spot where ancient Carthage had stood; the latter was a city of Spain, the capital of the Ilergetes, near the foot of the Pyrenees, and in the northeastern section of the country. It is

now *Lerida*. Those who read, with the common text, *unctus* instead of *vinctus*, make the term equivalent to *sorde pollutus*, "greasy" or "dirty;" but this is far inferior to the lection which we have given.—14. *Ridebit monita non exauditus*, &c. The idea intended to be conveyed is this: Then will I, whose admonitions have been disregarded by thee, laugh at thy fate; as the man in the fable, who, unable to keep his ass from running upon the border of a precipice, pushed him down headlong himself. The poet here alludes to a fable, which, though evidently lost to us, was no doubt well known in his time. A man endeavored to hinder his ass from running upon the brink of a precipice, but, finding him obstinately bent on pursuing the same track, was resolved to lend a helping hand, and so pushed him over.—15. *Male parentem asellum*. "His badly-obeying ass," *i. e.*, obstinately refractory.

17–28. 17. *Hoc quoque te manet*, &c. Another fate which may await his book. What the poet here pretends to regard as a misfortune, he well knew would be in reality an honor. The works of eminent poets alone were read in the schools of the day, and, though Horace himself speaks rather slightingly of this process in one part of his writings (*Sat.* i., 10, 75), yet it is evident from another passage (*Sat.* ii., 1, 71) that this distinction was conferred on the oldest bards of Rome.—18. *Occupet*. "Shall overtake (thee)."—*Extremis in vicis*. "In the outskirts of the city." Here the teachers of the young resided from motives of economy.—19. *Quum tibi sol tepidus plures admoverit aures*. The reference is to the latter part of the afternoon, at which time of day parents and others were accustomed to visit the schools, and listen to the instructions which their children received. The school-hours were continued until evening.—*Aures*. Equivalent here to *auditores*.—20. *Me libertino natum patre*, &c. Compare *Sat.* i., 6, 45.—21. *Majores pennas nido extendisse*. A proverbial form of expression, borrowed from a bird whose wings grow too large for its nest, and employed to denote a man's having raised himself, by his own efforts, above his birth and condition.—22. *Addas*. Supply *tantum*.—23. *Primis urbis*. Alluding particularly to Augustus and Mæcenas.—*Belli*. The poet served as a military tribune, "*Bruto militiæ duce*." (*Ode* ii., 7, 2.)—24. *Præcanum*. "Gray before my time."—*Solibus aptum*. "Fond of basking in the sun." We may remark, in many places of his works, that our poet was very sensible to cold; that in winter he went to the sea-coast, and was particularly fond of Tarentum in that season, because it was milder there.—25. *Irasci celerem, tamen ut placabilis essem*. "Of a hasty temper, yet so as easy to be appeased."—26. *Forte meum si quis te percontabitur ævum*, &c. Horace was born A.U.C. 689, B.C. 65, in the consulship of L. Aurelius Cotta and L. Manlius Torquatus. From this period to the consulship of M. Lollius and Q. Æmilius Lepidus there was an interval of forty-four years.—28. *Collegam Lepidum quo duxit Lollius anno*. "In the year that Lollius received Lepidus as a colleague." The verb *duxit*, as here employed, has a particular reference to the fact of Lollius having been elected consul previous to Lepidus being chosen. According to Dio Cassius (54, 6), Augustus being, in the year 733, in Sicily, the consulship was given to him and Lollius. Augustus, however, declined this office, and therefore Q. Æmilius Lepidus and L. Silanus became candidates for the vacant place. After much contention, the former obtained the appointment. In this sense, then, Lollius may be said to have received him into the consulship, *i. e.*, to have *led the way*.

BOOK II.

EPISTLE I. This is the celebrated epistle to Augustus, who, it seems, had, in a kind and friendly manner, chid our poet for not having addressed to him any of his satiric or epistolary compositions. The chief object of Horace, in the verses which he in consequence inscribed to the emperor, was to propitiate his favor in behalf of the poets of the day. One great obstacle to their full enjoyment of imperial patronage, and to their success with the public in general, arose from that inordinate admiration which prevailed for the works of the older Roman poets. A taste, whether real or pretended, for the most antiquated productions, appears to have been almost universal, and Augustus himself showed manifest symptoms of this predilection. (Compare *Suetonius*, *vit. Aug.*, *c.* 89.) In the age of Horace, poetry had, no doubt, been greatly improved; but hitherto criticism had been little cultivated, and as yet had scarcely been professed as an art among the Romans. Hence the public taste had not kept pace with the poetical improvements, and was scarcely fitted, or duly prepared to relish them. Some, whose ears were not yet accustomed to the majesty of Virgil's numbers, or the softness of Ovid's versification, were still pleased with the harsh and rugged measure, not merely of the most ancient hexameter, but even of the Saturnian lines; while others, impenetrable to the refined wit and delicate irony of Horace himself, retained their preference for the coarse humor and quibbling jests which disgraced the old comic drama. A few of these detractors may have affected, merely from feelings of political spleen, to prefer the unbridled scurrility, and the bold, uncompromising satire of a republican age, to those courtly refinements which they might wish to insinuate were the badges of servitude; but the greater number obstinately maintained this partiality from malicious motives, and with a view, by invidious comparison, to disparage and degrade their contemporaries, who laid claim to poetical renown. Accordingly, the first aim of Horace, in his epistle to Augustus, is to lessen this undue admiration by a satirical representation of the faults of the ancient bards, and the absurdity of those who, in spite of their manifold defects, were constantly extolling them as models of perfection. But it must be admitted that, in pursuit of this object, which was in some degree selfish, Horace has too much depreciated the fathers of Roman song. He is in no degree conciliated by their strong sense, their vigorous expression, or their lively and accurate representations of life and manners. The old Auruncan receives no favor, though he was the founder of that art in which Horace himself chiefly excelled, and had left it to his successor only to polish and refine. While decrying the gross jests of Plautus, he has paid no tribute to the comic force of his Muse; nor, in the general odium thrown on his illustrious predecessors, has he consecrated a single line of panegyric to the native strength of Ennius, the simple majesty of Lucretius, or even the pure style and unsullied taste of Terence.

His epistle, however, is a master-piece of delicate flattery and critical

art. The poet introduces his subject by confessing that the Roman people had, with equal justice and wisdom, heaped divine honors on Augustus while yet present among them; but that, in matters of taste, they were by no means so equitable, since they treated the living bard, however high his merit, with contempt, and reserved their homage for those whom they dignified with the name of ancients. He confutes one argument by which this prepossession was supported: That the oldest Greek writers, being incontestably superior to those of modern date, it followed that the like preference should be given to the antiquated Roman masters.

Having obviated the popular and reigning prejudice against modern poets, he proceeds to conciliate the imperial favor in their behalf, by placing their pretensions in a just light. This leads him to give a sketch of the progress of Latin poetry, from its rude commencement in the service of a barbarous superstition till his own time, and to point out the various causes which had impeded the attainment of perfection, particularly in the theatrical department; as the little attention paid to critical learning, the love of lucre which had infected Roman genius, and the preference given to illiberal sports and shows over all the genuine beauties of the drama. He at length appropriately concludes his interesting subject by applauding Augustus for the judicious patronage which he had already afforded to meritorious poets, and showing the importance of still further extending his protection to those who have the power of bestowing immortality on princes. It is difficult to say what influence this epistle may have had on the taste of the age. That it contributed to conciliate the favor of the public for the writers of the day seems highly probable; but it does not appear to have eradicated the predilection for the oldest class of poets, which continued to be felt in full force as late as the reign of Nero. *Dunlop.*

1–4. 1. *Quum tot sustineas*, &c. "While thou alone (and unaided) art sustaining the weight of so many and so important affairs."—*Solus.* From A.U.C. 727, when he was, by a public decree, saluted with the title of Augustus, an appellation which all were directed for the future to bestow upon him, the distinguished individual here addressed may be said to have reigned alone, having then received, in addition to the consulship, the tribunitian power, and the guardianship of public morals and of the laws.—*Moribus ornes.* "Art adorning them with public morals." Augustus was invested with censorian power, repeatedly for five years, according to Dio Cassius (liii., 17), and, according to Suetonius, for life (*Suet., Oct.*, 27), under the title of *Præfectus Morum.* It is to the exercise of the duties connected with this office that the poet here alludes, and to his laws for the suppression of adultery, the encouragement of marriage, &c.—4. *Longo sermone.* Commentators are perplexed by this expression, since, with the exception of the epistle to the Pisos, the present is actually one of the longest that we have from the pen of Horace. Hurd takes *sermone* to signify here not the body of the epistle, but the proem or introduction only; Parr's explanation, however, appears to us the fairest: "As to *longo*, the proper measure of it seems the length of the epistle itself compared with the extent and magnitude of the subject." (*Warb. Tr.*, p. 171, *n.* 2.)

5–9. 5. *Romulus et Liber pater*, &c. The subject now opens. Augus-

tus is more fortunate than the ancient heroes, who were not ranked among the gods until after their death.—6. *Post ingentia facta*, &c. "After mighty exploits received into the temples of the gods," *i. e.*, only graced with divine honors after a long and toilsome career of labors.—7. *Colunt.* "They civilize." Equivalent to *cultos reddunt.*—9. *Agros assignant.* "Assign fixed settlements."—*Ploravere suis*, &c. "Lamented that the favor hoped for by them was not awarded to their deserts."

10–16. 10. *Diram qui contudit hydram.* Hercules, the conqueror of the Lernean hydra.—11. *Fatali labore.* "By his fated labors," *i. e.*, the labors imposed on him by Fate.—12. *Comperit invidiam supremo fine domari.* "Found that envy was to be overcome by death alone." A beautiful idea. Every other monster yielded to the prowess of Hercules. Envy alone bade defiance to his arm, and was to be conquered only upon the hero's surrender of existence.—13. *Urit enim fulgore suo, qui prægravat artes*, &c. "For he, who bears down by superior merit the arts placed beneath him, burns by his very splendor," *i. e.*, he, whose superiority is oppressive to inferior minds, excites envy by this very pre-eminence. *Artes* is here equivalent in effect to *artifices.*—14. *Exstinctus amabitur idem.* "The same, when dead, will be an object of our love." When the too powerful splendor is withdrawn, our natural veneration of it takes place.—15. *Præsenti tibi maturos largimur honores*, &c. A happy stroke of flattery, and which the poet, with great skill, makes to have a direct bearing on his subject. According to him, the Roman people had, with equal justice and wisdom, heaped divine honors on Augustus while yet present among them, and yet this same people were so unfair in matters of taste as to treat the living bard, whatever his merit, with contempt, and to reserve their homage for those whom they dignified with the name of ancients. Thus the very exception to the general rule of merit neglected while alive, which forms the striking encomium in the case of Augustus, furnishes the poet with a powerful argument for the support of his main proposition.—*Maturos honores.* "Living honors."—16. *Jurandasque tuum per numen ponimus aras.* "And we raise altars whereon men are to swear by thy divinity."

18–25. 18. *In uno.* "In one thing alone."—20. *Simili ratione modoque.* "After a similar rule and manner."—21. *Suisque temporibus defuncta.* "And to have run out their allotted periods," *i. e.*, and already past.—23. *Sic fautor veterum.* "Such favorers of antiquity," *i. e.*, such strenuous advocates for the productions of earlier days. The reference is still to the Roman people.—*Tabulas peccare vetantes.* "The tables forbidding to transgress." Alluding to the twelve tables of the Roman law, the foundation of all their jurisprudence. Horace would have done well to have considered if, amid the manifold improvements of the Augustan poets, they had judged wisely in rejecting those rich and sonorous diphthongs of the *tabulæ peccare vetantes* which still sound with such strength and majesty in the lines of Lucretius.—24. *Quas bis quinque viri sanxerunt.* "Which the decemviri enacted," *i. e.*, which the decemviri, being authorized by the people, proclaimed as laws.—*Fœdera regum.* Alluding to the league of Romulus with the Sabines, and that of Tarquinius Superbus with the people of Gabii. Dionysius states (iv., 68) that the league made by Tarquin with the people of Gabii was extant in the temple of

Ancus, being written on a bull's hide stretched on a wooden shield.—25. *Vel Gabiis vel cum rigidis æquata Sabinis.* In construction, *cum* must be supplied with *Gabiis*. Consult note on *Epist.* i., 11, 7.

26, 27. 26. *Pontificum libros.* According to a well-known custom, manifestly derived from very ancient times, the chief pontiff wrote on a whited table the events of the year, prodigies, eclipses, a pestilence, a scarcity, campaigns, triumphs, the deaths of illustrious men; in a word, what Livy brings together at the end of the tenth book, and in such as remain of the following ones, mostly when closing the history of a year, in the plainest words, and with the utmost brevity; so dry that nothing could be more jejune. The table was then set up in the pontiff's house; the annals of the several years were afterward collected in books. This custom obtained until the pontificate of P. Mucius, and the times of the Gracchi; when it ceased, because a literature had now been formed, and perhaps because the composing such chronicles seemed too much below the dignity of the chief pontiff.—*Annosa volumina vatum.* Alluding to the Sibylline oracles and other early predictions, but particularly the former.—27. *Albano Musas in monte locutas.* A keen sarcasm on the blind admiration with which the relics of earlier days were regarded, as if the very Muses themselves had abandoned Helicon and Parnassus to come upon the Alban Mount, and had there dictated the treaties and prophecies to which the poet refers. Under the terms *Musas* there is a particular reference to the nymph Egeria, with whom, as it is well known, Numa pretended to hold secret conferences on the Alban Mountain. Egeria, besides, was ranked by some among the number of the Muses. Compare *Dion. Hal.*, ii., 60.—*Albano monte.* The Alban Mount, now called *Monte Cavo*, had the city of Alba Longa situate on its slope, and was about twenty miles from Rome.

28–33. 28. *Si quia Graiorum sunt antiquissima,* &c. "If, because the most ancient works of the Greeks are even the best, the Roman writers are to be weighed in the same balance, there is no need of our saying much on the subject," *i. e.*, it is in vain to say any thing further. On the force of *vel* here, consult *Zumpt*, § 108.—31. *Nil intra est olea, nil extra est in nuce duri.* "There is nothing hard within in the olive, there is nothing hard without in the nut." The idea intended to be conveyed by this line, and the two verses that immediately succeed, is as follows: To assert that, because the oldest Greek writers are the best, the oldest Roman ones are also to be considered superior to those who have come after, is just as absurd as to say that the olive has no pit, and the nut no shell, or to maintain that our countrymen excel the Greeks in music, painting, and the exercises of the palæstra.—*Unctis.* Alluding to the custom of anointing the body previous to engaging in gymnastic exercises.

34–49. 34. *Si meliora dies, ut vina, poemata reddit,* &c. "If length of time makes poems better, as it does wine, I should like to know how many years will claim a value for writings." The poet seems pleasantly to allow that verses, like wine, may gain strength and spirit by a certain number of years. Then, under cover of this concession, he insensibly leads his adversary to his ruin. He proposes a term, of a reasonable distance, for separating ancients from moderns; and, this term being once

received, he by degrees presses upon his disputant, who was not on his guard against surprise, and who neither knows how to advance nor retreat. —36. *Decidit.* Equivalent to *mortuus est.*—38. *Excludat jurgia finis.* "Let some fixed period exclude all possibility of dispute."—39. *Est vetus atque probus, centum qui perficit annos.* We have here the answer to Horace's question, supposed to be given by some admirer of the ancients. —40. *Minor.* Supply *natu.* "Later."—42. *An quos.* Complete the ellipsis as follows: *An inter eos quos.*—43. *Honeste.* "Fairly."—45. *Utor permisso, caudæque pilos ut equinæ,* &c. "I avail myself of this concession, and pluck away the years by little and little, as I would the hairs of a horse's tail; and first I take away one, and then again I take away another, until he who has recourse to annals, and estimates merit by years, and admires nothing but what Libitina has consecrated, falls to the ground, being overreached by the steady principle of the sinking heap," *i. e.*, the principle by which the heap keeps steadily diminishing. We have here a fair specimen of the argument in logic, termed *Sorites* (Σωρίτης, from σωρός, "a heap"). It is composed of several propositions, very little different from each other, and closely connected together. The conceding of the first, which, in general, can not be withheld, draws after it a concession of all the rest in their respective turns, until our antagonist finds himself driven into a situation from which there is no escape. As a heap of corn, for example, from which one grain after another is continually taken, at length sinks to the ground, so, in the present instance, a large number of years, from which a single one is constantly taken, is at last so diminished that we can not tell when it ceased to be a large number. Chrysippus was remarkable for his frequent use of this syllogism, and is supposed to have been the inventor.—46. *Paulatim vello, et demo unum, demo et item unum.* With *vello* supply *annos*, and with each *unum* supply *annum.*—47. *Cadat.* As if he had been standing on the heap, in fancied security, until the removal of one of its component parts after another brings him eventually to the ground.—48. *Fastos.* The *Fasti Consulares* are meant, which would be consulted in order to find under what consuls (*i. e.*, in what year) a poet was born.—49. *Nisi quod Libitina sacravit.* Alluding to the works of those who have been consigned to the tomb: the writings of former days. Consult, as regards Libitina, the note on *Ode* iii., 30, 7.

50–53. 50. *Ennius, et sapiens, et fortis,* &c. "Ennius, both learned and spirited, and a second Homer, as critics say, seems to care but little what becomes of his boastful promises and his Pythagorean dreams." Thus far the poet has been combating the general prejudice of his time in favor of antiquity. He now enters into the particulars of his charge, and, from line 50 to 59, gives us a detail of the judgments passed upon the most celebrated of the old Roman poets by the generality of his contemporaries. As these judgments are only a representation of the popular opinion, not of the writer's own, the commendations here bestowed are deserved or otherwise, just as it chances. Horace commences with Ennius: the meaning, however, which he intends to convey, has been, in general, not very clearly understood. Ennius particularly professed to have imitated Homer, and tried to persuade his countrymen that the soul and genius of that great poet had revived in him, through the medium of a peacock, according to the process of Pythagorean transmigration: a fan

tastic genealogy to which Persius alludes (6, 10, *seqq.*). Hence the boastful promises (*promissa*) of the old bard, that he would pour forth strains worthy of the father of Grecian song. The fame of Ennius, however, observes Horace, is now completely established among the critics of the day, and he appears to be perfectly at ease with regard to his promises and his dreams (*leviter curare videtur, quo promissa cadant*, &c.). Posterity, in their blind admiration, have made him all that he professed to be.—53. *Nævius in manibus non est*, &c. "Is not Nævius in every one's hands, and does he not adhere to our memories almost as if he had been a writer of but yesterday?" With *recens* supply *ut*. The idea intended to be conveyed is this: But why do I instance Ennius as a proof of the admiration entertained for antiquity? Is not Nævius, a much older and harsher writer, in every body's hands, and as fresh in their memories almost as if he were one of their contemporaries?

55–58. 55. *Ambigitur quoties*. "As often as a debate arises," *i. e.*, among the critics of the day.—*Aufert Pacuvius docti famam senis, Attius alti*. "Pacuvius bears away the character of a skillful veteran, Attius of a lofty writer." With *alti* supply *poetæ*. The term *senis* characterizes Pacuvius as a literary veteran; a title which he well deserved, since he published his last piece at the age of eighty, and died after having nearly completed his ninetieth year.—*Docti*. This epithet alludes to his acquaintance with the Greek poets, both epic and tragic, from whom he used to borrow the plots of his pieces.—57. *Dicitur Afrani toga convenisse Menandro*. "The gown of Afranius is said to have fitted Menander." An expression of singular felicity, and indicating the closeness with which Afranius, according to the critics of the day, imitated the manner and spirit of the Attic Menander, or, in other words, was the Roman Menander. The term *toga* is here employed in allusion to the subjects of Afranius's comedies, which were formed on the manners and customs of the Romans, and played in Roman dresses. His pieces, therefore, would receive the appellation of *comœdiæ* (or *fabulæ*) *togatæ*, as those founded on Grecian manners, and played in Grecian dresses, would be styled *palliatæ*.—58. *Plautus ad exemplar Siculi properare Epicharmi*. "Plautus to hurry onward, after the pattern of the Sicilian Epicharmus." The true meaning of *properare*, in this passage, has been misunderstood by some commentators. It refers to the particular genius of Plautus, whose pieces are full of action, movement, and spirit. The incidents never flag, but rapidly accelerate the catastrophe. At the same time, however, it can not be denied that, if we regard his plays in the mass, there is a considerable, and perhaps too great, uniformity in their fables. This failing, of course, his admirers overlooked.

59–62. 59. *Vincere Cæcilius gravitate, Terentius arte*. "Cæcilius to excel in what is grave and affecting, Terence in the skillful construction of his plots."—60. *Ediscit*. "Gets by heart."—*Arcto theatro*. "In the too narrow theatre," *i. e.*, though large in itself, yet too confined to be capable of holding the immense crowds that flock to the representation.—62. *Livi*. Livius Andronicus, an old comic poet, and the freedman of Livius Salinator. He is said to have exhibited the first play, A.U.C. 513 or 514, about a year after the termination of the first Punic war. Roman literature is considered to have commenced with Andronicus. Orelli remarks

that the Romans were not so much to blame in doing what Horace here censures, since after the time of Afranius and Attius the Latin dramatic muse had produced nothing of merit.

63–75. 63. *Interdum vulgus rectum videt*, &c. From this to the 66th line the poet admits the reasonable pretensions of the ancient writers to admiration. It is the *degree* of it alone to which he objects: "*Si veteres ita miratur laudatque*," &c. In the next place, he wished to draw off the applause of his contemporaries from the ancient to the modern poets. This required the superiority of the latter to be clearly shown, or, what amounts to the same thing, the comparative defects of the ancients to be pointed out. These were not to be dissembled, and are, as he openly insists (to line 69), *obsolete language, rude and barbarous construction*, and *slovenly composition*. "*Si quædam nimis antique*," &c.—66. *Nimis antique*. "In too obsolete a manner."—*Dure*. "In a rude and barbarous way."—67. *Ignave*. "With a slovenly air."—68. *Et Jove judicat æquo*. "And judges with favoring Jove." A kind of proverbial expression, founded on the idea that men derive all their knowledge from the deity. Hence, when they judge fairly and well, we may say that the deity is favorable, and the contrary when they judge ill.—69. *Non equidem insector delendave carmina Livi esse reor*, &c. The connection in the train of ideas may be stated as follows: But what then? (an objector replies): these were venial faults surely, the deficiencies of the times, and not of the men; who, with such deviations from correctness as have just been noted, might still possess the greatest talents and produce the noblest designs. This (from line 69 to 79) is readily admitted; but, in the mean time, one thing was clear, that they were not almost finished models, "*exactis minimum distantia*," which was the main point in dispute. For the bigot's absurdity lay in this: "*Non veniam antiquis, sed honorem et præmia posci.*"—*Livi*. Alluding to Livius Andronicus. Compare note on verse 62.—71. *Orbilium*. Horace had been some time at the school of Orbilius Pupillus, a native of Beneventum, who had served as a soldier, and who, in his fiftieth year, the same in which Cicero was consul, came to teach at Rome. He is here styled *plagosus*, from his great severity.—*Dictare*. Consult note on *Sat.* i., 10, 75.—*Emendata*. "Correct."—72. *Exactis minimum distantia*. "Very little removed from perfection."—73. *Inter quæ*. Referring to the *carmina Livi*.—*Verbum emicuit si forte decorum*. "If any happy expression has chanced to shine forth upon the view," *i. e.*, has happened to arrest the attention. *Emicare* is properly applied to objects which, as in the present instance, are more conspicuous than those around, and therefore catch the eye more readily.—75. *Injuste totum ducit venditque poema*. "It unjustly carries along with it, and procures the sale of the whole poem." By the use of *ducit* the poet means to convey the idea that a happy turn of expression, or a verse somewhat smoother and more elegant than ordinary, stamps a value on the whole production, and, under its protecting guidance, carries the poetical bark, heavily laden though it be with all kinds of absurdities, safe into the harbor of public approbation.

79–85. 79. *Recte necne crocum floresque perambulet*, &c. "Were I to doubt whether Atta's drama moves amid the saffron and the flowers of the stage in a proper manner or not," &c. The reference here is to Titus Quinctius, who received the surname of Atta from a lameness in his feet,

which gave him the appearance of a man walking on tip-toe; persons who, from a malformation, walked, as we term it, on their toes, being named, as Festus tells us, *attæ*. It is to this personal deformity that Horace pleasantly alludes when he supposes the plays of Atta limping over the stage like their lame author. The Roman stage was sprinkled with perfumed waters and strewed with flowers. We may easily infer from this passage the high reputation in which the dramas of Atta stood among the countrymen of Horace.—81. *Patres*. Equivalent to *seniores*.—82. *Quæ gravis Æsopus, quæ doctus Roscius egit*. "Which the dignified Æsopus, which the skillful Roscius have performed." Æsopus and Roscius were two distinguished actors of the day. Cicero makes mention of them both, but more particularly of the latter, who attained to such eminence in the histrionic art that his name became proverbial, and an individual that excelled, not merely in this profession, but in any other, was styled a Roscius in that branch.—84. *Minoribus*. Equivalent to *junioribus*.—85. *Perdenda*. "Is deserving only of being destroyed."

86–88. 86. *Jam Saliare Numæ carmen qui laudat*, &c. The *carmen Saliare*, here referred to, consisted of the strains sung by the Salii, or priests of Mars, in their solemn procession. This sacerdotal order was instituted by Numa for the purpose of preserving the sacred *ancilia*. There remain only a few words of the song of the Salii, which have been cited by Varro. In the time of this writer, the *carmen Saliare* was little, if at all, understood.—87. *Scire*. "To understand."—88. *Ingeniis non ille favet*, &c. The remark here made is perfectly just; for how can one, in reality, cherish an admiration for that, the tenor and the meaning of which he is unable to comprehend?

90–92. 90. *Quod si tam Graiis novitas invisa fuissset*, &c. The poet, having sufficiently exposed the unreasonable attachment of his countrymen to the fame of the earlier writers, now turns to examine the pernicious influence which it is likely to exert on the rising literature of his country. He commences by asking a pertinent question, to which it concerned his antagonists to make a serious reply. They had magnified (line 28) the perfection of the Grecian models. But what (from line 90 to 93) if the Greeks had conceived the same aversion to novelties as the Romans? How, then, could these models have ever been furnished to the public use? The question, it will be perceived, insinuates what was before affirmed to be the truth of the case, that the unrivalled excellence of the Greek poets proceeded only from long and vigorous exercise, and a painful, uninterrupted application to the arts of verse. The liberal spirit of that people led them to countenance every new attempt toward superior literary excellence; and so, by the public favor, their writings, from rude essays, became at length the standard and the admiration of succeeding times. The Romans had treated their adventurers quite otherwise, and the effect was answerable. This is the purport of what to a common eye may look like a digression (from line 93 to 108), in which is delineated the very different genius and practice of the two nations; for the Greeks (to line 102) had applied themselves, in the intervals of their leisure from the toils of war, to the cultivation of literature and the elegant arts. The activity of these restless spirits was incessantly attempting some new and untried form of composition; and when that was brought to a due degree of per-

fection, it turned in good time to the cultivation of some other. So that the very caprice of humor (line 101) assisted in this country to advance and help forward the public taste. Such was the effect of peace and opportunity with them. *Hoc paces habuere bonæ ventique secundi.* The Romans, on the other hand (to line 108), acting under the influence of a colder temperament, had directed their principal efforts to the pursuit of domestic utilities, and a more dexterous management of the arts of gain. The consequence was, that when (to line 117) the old frugal spirit had in time decayed, and they began to seek for the elegances of life, a fit of versifying, the first of all liberal amusements that usually seize an idle people, came upon them. But their ignorance of rules, and want of exercise in the art of writing, rendered them wholly unfit to succeed in it. The root of the mischief was the idolatrous regard paid to their ancient poets, which checked the progress of true genius, and drew it aside into a vicious and unprofitable mimicry of earlier times. Hence it came to pass that wherever, in other arts, the previous knowledge of rules is required to the practice of them, in this of versifying no such qualification was deemed necessary. *Scribimus indocti doctique poemata passim* (*Hurd, ad loc.*).—92. *Quod legeret tereretque,* &c. "Which general use would read and thumb over man by man," *i. e.,* which would be read and thumbed in common by every body.

93–102. 93. *Ut primum.* "As soon as." More literally, "when first."—*Nugari.* "To turn her attention to lighter themes," *i. e.,* to poetry, painting, sculpture, gymnastic exercises, &c.—*Bellis.* Alluding particularly to the Persian war, since from this period more attention began to be paid to literature and the peaceful arts.—94. *Et in vitium fortuna labier æqua.* "And, from the influence of prosperity, to glide into corruption," *i. e.,* to abandon the strict moral discipline of earlier days.—*Æqua.* Equivalent to *secunda.*—*Labier.* Old form for *labi.*—95. *Studiis.* "With an impassioned fondness for."—*Equorum.* Alluding to equestrian games. —96. *Fabros.* "Artists."—97. *Suspendit picta vultum mentemque tabella.* "She fixed her look and her whole soul upon the painting," *i. e.,* she gazed with admiration on fine paintings, and her very soul, not merely her eyes, hung, as it were, from the painting. The elegant use of *suspendere,* in this passage, is deserving of particular attention.—98. *Tibicinibus.* The players on the *tibia,* who used to contend at the public games. They stand here for music in general, as *tragoedis* does for plays, the drama.—99. *Sub nutrice puella,* &c. "As if, an infant girl, she were sporting under a nurse, quickly cloyed she abandoned what (a moment before) she had eagerly sought," &c. The nurse had care of the child till it was about three years old. Observe that *mature* is to be construed with *plena,* not with *reliquit.*—102. *Hoc.* "This effect."—*Paces bonæ ventique secundi.* "The happy times of peace, and the favoring gales of national prosperity." Compare note on verse 90.

103–117. 103. *Reclusa mane domo vigilare,* &c. "To be up early in the morning with open doors, to explain the laws to clients, to put out money carefully guarded by good securities." The terms *rectis nominibus* have reference to the written obligation of repayment, as signed by the borrower, and having the name of witnesses also annexed.—106. *Majores audire, minori dicere,* &c. "To listen to the old, to teach the young."

The young listened to the old, the old, on their part, taught the young," &c.—108. *Mutavit mentem populus levis*, &c. Such were we, says the poet, in the good old times, when we were almost constantly at war; now see the effects of *paces bonæ* and *venti secundi*. Compare note on verse 90.—109. *Patresque severi*. The epithet *severi* is ironical.—110. *Dictant*. "Dictate," *i. e.*, to their amanuenses.—112. *Parthis mendacior*. The Parthians were a false and lying nation. Their very mode of fighting proved this, by their appearing to fly while they actually fought; nor is the allusion a bad one in reference to a poet who renounces rhyming and yet continues to write.—113. *Vigil*. "Awake," *i. e.*, leaving my couch. —*Calamum et chartas*, &c. The ancients, when they wrote on paper or parchment, used a reed slit and cut like our pens.—*Scrinia*. A kind of case or port-folio to hold writing materials.—114. *Ignarus navis*. Supply *agendæ*.—*Abrotonum*. "Southern-wood." An odoriferous shrub, which grows spontaneously in the southern parts of Europe, and is cultivated elsewhere in gardens. It was used very generally in medicine before the introduction of chamomile. (*Plin., H. N.*, xxi., 10.) Wine, in which southern-wood had been put (*οἶνος ἀβροτονίτης*), was thought to possess very healthful properties.—115. *Medicorum . . . . medici*. Bentley conjectured *melicorum . . . . melici*, which Sanadon, Wakefield, Voss, and Bothe adopt.—116. *Promittunt*. In the sense of *profitentur*.—117. *Scribimus indocti doctique poemata passim*. Compare note on verse 90.

118–124. 118. *Hic error tamen, et levis hæc insania*, &c. Having sufficiently obviated the popular and reigning prejudices against the modern poets, Horace, as the advocate of their fame, now undertakes to set forth in a just light their real merits and pretensions. In furtherance of this view, and in order to impress the emperor with as advantageous an idea as possible of the worth and dignity of the poetic calling, he proceeds to draw the character of the true bard in his civil, moral, and religious virtues; for the muse, as the poet contends, administers in this threefold capacity to the service of the state.—119. *Vatis avarus non temere est animus*. "The breast of the bard is not easily swayed by avaricious feelings." In general, a powerful inclination for poetry mollifies and subdues all other passions. Engaged in an amusement which is always innocent, if not laudable, while it is only an amusement, a poet wishes to entertain the public, and usually does not give himself too much pain to raise his own fortune, or injure that of others.—122. *Non fraudem socio, puerove incogitat ullam pupillo*. "He meditates nothing fraudulent against a partner, nor against the boy that is his ward." As regards the term *socio*, consult note on *Ode* iii., 24, 60. *Incogitat* is analogous to the Greek *ἐπινοεῖ* or *ἐπιβουλεύει*. Horace appears to have been the first, if not the only writer, that has made use of this verb.—123. *Vivit siliquis et pane secundo*. "He lives on pulse and brown bread." *Siliqua* is the pod or shell of beans, peas, &c. It is here put for those pulse themselves.—*Pane secundo*. Literally, "bread of a secondary quality."—124. *Malus*. "Unfit."

126–131. 126. *Os tenerum pueri balbumque poeta figurat*. "The poet fashions the tender and lisping accents of the boy." Horace now begins to enumerate the positive advantages that flow from his art. It fashions the imperfect accents of the boy, for children are first made to read the works of the poets; they get their moral sentences by heart, and are in

this way taught the mode of pronouncing with exactness and propriety.—127. *Torquet ab obscœnis jam nunc sermonibus aurem.* "He turns away his ear, even at this early period, from impure converse." Observe the force of *jam nunc*. In a moral point of view, argues Horace, the services of poetry are not less considerable. It serves to turn the ear of youth from that early corrupter of its innocence, the seducement of loose and impure communication.—128. *Mox etiam pectus præceptis format amicis.* Poetry next serves to form our riper age, which it does with all the address and tenderness of friendship (*amicis præceptis*), by the sanctity and wisdom of the lessons which it inculcates, and by correcting rudeness of manners, and envy, and anger.—129. *Asperitatis.* "Of rudeness."—130. *Recte facta refert.* "He records virtuous and noble actions."—*Orientia tempora notis instruit exemplis.* "He instructs the rising generation by well-known examples," *i. e.*, he places before the eyes of the young, as models of imitation in after life, well-known examples of illustrious men. Literally, "the rising times."—131. *Inopem solatur et ægrum.* The poet can relieve even the languor of ill health, and sustain poverty herself under the scorn and insult of contumelious opulence.

132–137. 132. *Castis cum pueris ignara puella mariti*, &c. An elegant expression for *chorus castorum puerorum et castarum virginum.* We now enter upon an enumeration of the services which the poet renders to religion. He composes hymns by which the favor of the gods is conciliated and their anger averted. These hymns were sung by a chorus of youths and virgins whose fathers and mothers were both alive.—134. *Et præsentia numina sentit.* "And finds the gods propitious."—135. *Cœlestes implorat aquas.* In times of great drought, to avert the wrath of heaven and obtain rain, solemn sacrifices were offered to Jupiter, called *Aquilicia.* The people walked barefoot in procession, and hymns were sung by a chorus of boys and girls.—*Docta prece blandus.* "Sweetly soothing in instructed prayer," *i. e.*, in the accents of prayer as taught them by the bard.—136. *Avertit morbos.* Phœbus, whose aid the chorus invokes, is a *deus averruncus, ἀποτρόπαιος.*—137. *Pacem.* "National tranquillity."

139–144. 139. *Agricolæ prisci, fortes, parvoque beati*, &c. The train of ideas is as follows: But religion, which was its noblest end, was, besides, the first object of poetry. The dramatic muse, in particular, had her birth, and derived her very character from it. This circumstance then leads the poet to give an historical deduction of the rise and progress of Latin poetry, from its first rude workings in the days of barbarous superstition, through every successive period of its improvement, down to his own times. (*Hurd, ad loc.*)—141. *Spe finis.* "Through the hope of their ending."—143. *Tellurem porco, Silvanum lacte piabant.* The poet here selects two from the large number of rural divinities, Tellus, or Ceres, and Silvanus.—144. *Genium memorem brevis ævi.* "The Genius that reminds us of the shortness of our existence." (Consult note on *Ode* iii., 17, 14.) Flowers, cakes, and wine were the usual offerings to this divinity: no blood was shed, because it appeared unnatural to sacrifice beasts to a god who presided over life, and was worshipped as the grand enemy of death. The poet says he taught his votaries to remember the shortness of life, because, as he was born with them, entered into all their pleasures, and

died with them, he pressed them, for his own sake, to make the best use of their time.

145–154. 145. *Fescennina per hunc invecta licentia morem*, &c. "The Fescennine licentiousness, introduced by this custom, poured forth its rustic taunts in alternate verses," *i. e.*, in dialogue. As the Grecian holidays were celebrated with offerings to Bacchus and Ceres, to whose bounty they owed their wine and corn, in like manner the ancient Italians propitiated, as the poet has just informed us, their agricultural or rustic deities with appropriate offerings; but as they knew nothing of the Silenus or Satyrs of the Greeks, who acted so conspicuous a part in the rural celebrations of this people, a chorus of peasants, fantastically disguised in masks cut out from the bark of trees, danced or sung to a certain kind of verse, which they called Saturnian. Such festivals had usually the double purpose of worship and recreation, and, accordingly, the verses often digressed from the praises of Bacchus to mutual taunts and railleries, like those in Virgil's third Eclogue, on the various defects and vices of the speakers, "*Versibus alternis opprobria rustica fudit.*" Such verses, originally sung or recited in the Tuscan and Latin villages, at nuptials or religious festivals, were first introduced at Rome by *histriones*, who were summoned from Etruria to Rome in order to allay a pestilence which was depopulating the city. (*Liv.*, vii., 2.) These *histriones*, being mounted on a stage, like our modern mountebanks, performed a sort of *ballet*, by dancing and gesticulating to the sound of musical instruments. The Roman youth thus learned to imitate their gestures and music, which they accompanied with railing verses delivered in extemporary dialogue. Such verses were termed *Fescennine*, either because they were invented at *Fescennia*, or *Fescennium*, a city of Etruria, or from *Fascinus*, one of the Roman deities. The jeering, however, which had been at first confined to inoffensive raillery, at length exceeded the bounds of moderation, and the peace of private families was invaded by the unrestrained licence of personal invective. This exposure of private individuals, which alarmed even those who had been spared, was restrained by a salutary law of the decemviri.—147. *Recurrentes accepta per annos.* "Received through returning years," *i. e.*, handed down with each returning year.—148. *Amabiliter.* "Pleasantly," *i. e.*, causing pleasure instead of pain.—*Donec jam sævus apertam*, &c. "Until now, bitter jests began to be converted into open and virulent abuse."—150. *Minax.* "With threatening mien."—151. *Fuit intactis quoque cura*, &c. "They, too, that were as yet unassailed, felt a solicitude for the common condition of all."—153. *Malo quæ nollet carmine quemquam describi.* "Which forbade any one being stigmatized in defamatory strains."—154. *Vertere modum.* "Our poets thereupon changed their tone." Supply *poetæ*, which is implied in *Fescennina licentia.*—*Formidine fustis.* The punishment ordained by the law already referred to against any one who should violate its provisions, was to be beaten to death with clubs. It was termed *fustuarium*, and formed also a part of the military discipline in the case of deserters.

156, 157. 156. *Græcia capta ferum victorem cepit.* "Conquered Greece made captive her savage conqueror." The noblest of all conquests, that of literature and the arts.—157. *Sic horridus ille defluxit numerus Saturnius.* "In this way the rough Saturnian measure ceased to flow." *De-*

fluxit is here equivalent to *fluere desiit*. The Saturnian was the most ancient species of measure employed in Roman poetry. It was universally used before the melody of Greek verse was poured on the Roman ear, and, from ancient practice, the same strain continued to be repeated till the age of Ennius, by whom the heroic measure was introduced. (Consult *Anthon's Latin Prosody*, p. 199.)

158–167. 158. *Et grave virus munditiæ pepulere.* "And purer habits put the noisome poison to flight," *i. e.*, a purer and more elegant style of composition succeeded to the rugged numbers of the Saturnian verse, and put to flight the poison of rusticity and barbarism. The force of *virus*, in this passage, is well explained by the remark of Cruquius, "*Doctas aures enecat oratio barbara.*"—160. *Vestigia ruris.* "The traces of rusticity."—161. *Serus enim Græcis admovit acumina chartis.* Supply *Latinus.* "For the Roman was late in applying the edge of his intellect to the Grecian pages."—162. *Quietus.* "Enjoying repose."—163. *Quid Sophocles, et Thespis, et Æschylus utile ferrent.* "What useful matter Sophocles, and Thespis, and Æschylus afforded." The chronological order is *Thespis, Æschylus, et Sophocles.* Thespis is mentioned here merely by way of compliment as the founder of the drama, since there is no reason to suppose that the Romans were acquainted with or imitated any of his pieces. (*Orelli, ad loc.*)—164. *Tentavit quoque rem, si digne vertere posset.* "He made the experiment, too, whether he could translate their pieces in the way that they deserved." *Rem* is equivalent here to *inceptum*, and depends on *tentavit*, not on *vertere*. (*Orelli, ad loc.*)—165. *Et placuit sibi, natura sublimis et acer.* "And he felt pleased with himself at the result, being by nature of a lofty and high-toned character."—166. *Nam spirat tragicum satis et feliciter audet.* "For he breathes sufficient of the spirit of tragedy, and is happy in his flights." Literally, "and dares successfully."—167. *Sed turpem putat*, &c. "But he foolishly thinks a blot shameful, and (consequently) avoids it," *i. e.*, but he thinks the practice of correction a degrading one, and therefore shuns it. The poet here censures the dramatic writers for not attending sufficiently to correctness and elegance of style. *Litura* properly means the smoothing out of a word on the waxen tablet with the broad end of the *stylus*.

168–170. 168. *Creditur, ex medio quia res arcessit*, &c. "Comedy, because it takes its subjects from common life, is believed to carry with it the least degree of exertion, but comedy has so much the more labor connected with itself, the less indulgence it meets with," *i. e.*, many are apt to think that comedy, because it takes its character from common life, is a matter of but little labor; it is in reality, however, a work of by so much the greater toil, as it has less reason to hope for pardon to be extended to its faults. Horace's idea is this: In tragedy the grandeur of the subject not only supports and elevates the poet, but also attracts the spectator, and leaves him no time for malicious remarks. It is otherwise, however, in comedy, which engages only by the just delineation that is made of sentiments and characters.—170. *Adspice, Plautus quo pacto partes tutetur amantis ephebi*, &c. "See in what manner Plautus supports the character of the youthful lover; how that of the covetous father; how that of the cheating pimp." Ironical. Horace, the better to show the difficulty of succeeding in comedy, proceeds to point out the faults which the most popular comic writers have committed.

173–177. 173. *Quantus.* "How surfeiting." Alluding to the exaggerated buffoonery of his characters, just as what follows refers to the mercenary carelessness with which his pieces were composed.—174. *Quam non adstricto*, &c. "With what a loose sock he runs over the stage," *i. e.*, in what a careless and negligent manner he composes his pieces.—175. *Gestit enim nummum in loculos demittere*, &c. The allusion is still to Dossennus, who, according to the poet, was attentive only to the acquisition of gain, altogether unconcerned about the fate of his pieces after this object was accomplished.—177. *Quem tulit ad scenam ventoso gloria curru*, &c. Horace, as Hurd remarks, here ironically adopts the language of an objector, who, as the poet has very satirically contrived, is left to expose himself in the very terms of his objection. He has just been urging the love of money as another cause that contributed to the prostitution of the Roman comic muse, and has been blaming the venality of the Roman dramatic writers in the person of Dossennus. They had shown themselves more solicitous about filling their pockets than deserving the reputation of good poets. But, instead of insisting further on the excellence of this latter motive, he stops short, and brings in a bad poet himself to laugh at it. "What! Is the mere love of praise to be our only object? Are we to drop all inferior considerations, and drive away to the expecting stage in the puffed car of vainglory? And why? To be dispirited or inflated, as the capricious spectator shall think fit to withhold or bestow his applause. And is this the mighty benefit of thy vaunted passion for fame? No; farewell the stage, if the breath of others is *that* on which the silly bard is made to depend for the contraction or enlargement of his dimensions." To all this *convincing* rhetoric the poet condescends to interpose no objection, well knowing that no truer service is oftentimes done to virtue or good sense than when a knave or fool is left to himself to employ his idle raillery against either.

178–182. 178. *Exanimat lentus spectator, sedulus inflat.* "A listless spectator dispirits, an attentive one puffs up."—180. *Subruit ac reficit.* "Overthrows or raises up again."—*Valeat res ludicra.* "Farewell to the stage," *i. e.*, to the task of dramatic composition.—181. *Palma negata.* The poet here borrows the language of the games. So, also, in *reducit.*—182. *Sæpe etiam audacem fugat hoc terretque poetam*, &c. The poet has just shown that the comic writers so little regarded fame and the praise of good writing as to make it the ordinary topic of their ridicule, representing it as the mere illusion of vanity and the infirmity of weak minds, to be caught by so empty and unsubstantial a benefit. Though were any one, he now adds, in defiance of public ridicule, so *daring* as frankly to avow and submit himself to this generous motive, yet one thing remained to check and weaken the vigor of his emulation. This (from line 182 to 187) was the folly and ill taste of the undiscerning multitude. These, by their rude clamors, and the authority of their numbers, were enough to dishearten the most intrepid genius; when, after all his endeavors to reap the glory of a finished production, the action was almost sure to be broken in upon and mangled by the shows of wild beasts and gladiators, those amusements which the Romans, it seems, prized much above the highest pleasures of the drama. Nay, the poet's case was still more desperate; for it was not the untutored rabble alone that gave countenance to these illiberal sports: even rank and quality, at Rome, debased

themselves in showing the strongest predilection for these shows, and was as ready as the populace to prefer the uninstructing pleasures of the eye to those of the ear, "*Equitis quoque jam migravit ab aure voluptas*," &c. And because this barbarity of taste had contributed more than any thing else to deprave the poetry of the stage, and discourage able writers from studying its perfection, what follows, from line 189 to 207, is intended as a satire upon this madness, this admiration of pomp and spectacle, this senseless applause bestowed upon the mere decorations of the scene, and the stage-tricks of the day; all which were more surely calculated to elicit the approbation of an audience, than the utmost regard, on the part of the poet, either to justness of design or beauty of execution. (*Hurd, ad loc.*)

183–193. 183. *Quod numero plures, virtute et honore minores*, &c. In this and the succeeding line, the poet draws a brief but most faithful picture of the Roman *plebs*.—185. *Eques*. The *Equites*, as a better educated class, are here opposed to the plebeians.—186. *Aut ursum aut pugiles*. This was before the erection of amphitheatres. The first amphitheatre was erected by Statilius Taurus, in the reign of Augustus.—187. *Verum equitis quoque jam*, &c. This corruption of taste now spreads even to the more educated classes.—188. *Incertos oculos*. "Eyes continually wandering from one object to another," *i. e.*, attracted by the variety and splendor of the objects exhibited, so as to be *uncertain* on which to rest.—189. *Quatuor aut plures aulæa premuntur in horas*. "For four hours or more is the curtain kept down." We have rendered this literally, and in accordance with the language of former days. In the ancient theatres, when the play began the curtain was drawn down under the stage. Thus the Romans said *tollere aulæa*, "to raise the curtain," when the play was done, and *premere aulæa*, when the play commenced and the performers appeared. Horace, therefore, here alludes to a piece which, for four hours and upward, exhibited one unbroken spectacle of troops of horse, companies of foot, &c. In other words, the piece in question is a mere show, calculated to please the eye, without at all improving the mind of the spectator.—191. *Regum fortuna*. "The fortune of kings," *i. e.*, unfortunate monarchs.—192. *Esseda festinant*, &c. "Two-wheeled war-cars, carriages, four-wheeled chariots, ships, hurry along (the stage)." The *essedum* (called also *esseda*) was a two-wheeled car, used, especially in war, by the Britons, Gauls, and Belgæ, and also by the Germans. The name is said to be derived from the Celtic *ess*, "a carriage." The *pilentum* was a four-wheeled covered carriage, furnished with soft cushions, which conveyed the Roman matrons in sacred processions, and in going to the Circensian and other games. The *petorritum* has already been described, *Sat.* i., 6, 104.—*Naves*. It is best to understand this of actual ships moved along by means of machines. Some, however, think that the allusion is to the beaks of ships placed on vehicles, and displayed as the ornaments of a triumphal pageant.—193. *Captivum ebur*. Either richly-wrought articles of ivory are here meant, or else tusks of elephants (*dentes eburnei*).—*Captiva Corinthus*. "A captive Corinth," *i. e.*, a whole Corinth of precious and costly articles. Corinth, once so rich in every work of art, is here used as a general expression to denote whatever is rare and valuable.

194–207. 194. *Democritus*. Democritus laughed, as Heraclitus wept,

at human affairs. Consult note on *Epist.* i., 12, 12.—195. *Diversum confusa genus panthera camelo.* "A panther mixed with a camel, a distinct species," *i. e.*, distinct from the common panther. The poet alludes to the camelopard or giraffe, an animal first brought to Rome by Julius Cæsar.—196. *Elephas albus.* White elephants are as great a rarity, almost, in our own days, and their possession is eagerly sought after and highly prized by some of the Eastern potentates.—*Converteret.* Supply *in se.*—197. *Spectaret populum ludis attentius ipsis,* &c. "He would gaze with more attention on the people than on the sports themselves, as affording him more strange sights than the very actor." *Mimo* is here taken in the general signification of *histrio.*—199. *Scriptores autem narrare putaret,* &c. "While he would think the writers told their story to a deaf ass," *i. e.*, while, as for the poets, he would think them employed to about as much purpose as if they were telling their story to a deaf ass. *Scriptores* is equivalent here to *poetæ.*—200. *Nam quæ pervincere voces evaluere sonum,* &c. "For what strength of lungs is able to surmount the din with which our theatres resound?" *i. e.*, for what actor can make himself heard amid the uproar of our theatres?—202. *Garganum mugire putes nemus,* &c. The chain of Mount Garganus, in Apulia, on the coast of the Adriatic, was covered with forests, and exposed to the action of violent winds. Hence the roaring of the blast amid its woods forms no unapt comparison on the present occasion. Consult note on *Ode* ii., 9, 7.—203. *Et artes, divitiæque peregrinæ.* "And the works of art, and the riches of foreign lands." *Artes* here refers to the statues, vases, and other things of the kind, that were displayed in the theatrical pageants which the poet condemns.—204. *Quibus oblitus actor quum stetit in scena,* &c. "As soon as the actor makes his appearance on the stage, profusely covered with which, the right hand runs to meet the left," *i. e.*, applause is given by the clapping of hands. The allusion in *quibus,* that is, in *divitiæ,* is to purple, precious stones, costly apparel, &c.—207. *Lana Tarentino violas imitata veneno.* "The wool of his robe, which imitates the hues of the violet by the aid of Tarentine dye," *i. e.*, his robe dyed with the purple of Tarentum, and not inferior in hue to the violet. *Veneno* is here taken in the same sense that φάρμακον sometimes is in Greek.

208–213. 208. *Ac ne forte petes, me, quæ facere ipse recusem,* &c. Here, observes Hurd, the poet should naturally have concluded his defence of the dramatic writers, having alleged every thing in their favor that could be urged plausibly from *the state of the Roman stage, the genius of the people, and the several prevailing practices of ill taste,* which had brought them into disrepute with the best judges; but finding himself obliged, in the course of this vindication of the modern stage-poets, to censure, as sharply as their very enemies, the vices and defects of their poetry, and fearing lest this severity on a sort of writing to which he himself had never pretended might be misinterpreted as the effect of envy only, and a malignant disposition toward the art itself, under cover of pleading for its professors, he therefore frankly avows (from line 208 to 214) his preference of the dramatic to every other species of poetry, declaring the sovereignty of its pathos over the *affections,* and the magic of its illusive scenery on the *imagination,* to be the highest argument of poetic excellence, the last and noblest exercise of human genius.—209 *Laudare maligne.* "Condemn by faint praise." More literally, "praise ill-na-

turedly," *i. e.*, stingily, niggardly.—210. *Ille per extentum funem mihi posse videtur ire poeta.* "That poet appears to me able to walk upon the tight rope," *i. e.*, able to do any thing, to accomplish the most difficult undertakings in his art. The Romans, who were immoderately addicted to spectacles of every kind, had in particular esteem the *funambuli* or rope-dancers. From the admiration excited by their feats, the expression *ire per extentum funem* came to denote, proverbially, an uncommon degree of excellence and perfection in any thing. The allusion is here made with much pleasantry, as the poet had just been rallying his countrymen on their fondness for these extraordinary achievements.—211. *Meum qui pectus inaniter angit.* "Who tortures my bosom by his unreal creations," *i. e.*, by his fictions. According to Hurd, the word *inaniter* here, as well as the epithet *falsis* applied to *terroribus* in the ensuing verse, would express that wondrous force of dramatic representation which compels us to take part in feigned adventures and situations as if they were real, and exercises the passions with the same violence in remote, fancied scenes, as in the present distresses of actual life.—213. *Ut magus.* "Like some magician," *i. e.*, like the magician who pretends to raise the dead, &c.—*Et modo*, &c. Not in the same piece, but in different plays.

214. *Verum age et his, qui se lectori credere malunt*, &c. As regards the connection in the train of ideas, compare the remarks of Hurd: "One thing still remained. Horace had taken upon himself to apologize for the Roman poets in general; but, after an encomium on the office itself, he confines his defence to the writers for the stage only. In conclusion then, he was constrained, by the very purpose of his address, to say a word or two in behalf of the remainder of this neglected family; of those who, as the poet expresses it, had *rather trust to the equity of the closet than subject themselves to the caprice and insolence of the theatre.* Now, as before, in asserting the honor of the stage-poets, he every where supposes the emperor's disgust to have sprung from the wrong conduct of the poets themselves, and then extenuates the blame of such conduct by considering still further the causes which gave rise to it, so he prudently observes the same method here. The politeness of his addresses concedes to Augustus the just offence he had taken to his brother poets, whose honor, however, he contrives to save by softening the occasions of it. This is the drift of what follows (from line 214 to 229), where he pleasantly recounts the several foibles and indiscretions of the Muse, but in a way that could only dispose the emperor to smile at, or at most to pity, her infirmities, not to provoke his serious censure and disesteem. They amount, on the whole, but to certain idlenesses of vanity, the almost inseparable attendants of wit as well as beauty, and may be forgiven in each, as implying a strong desire to please, or rather as qualifying both to please. One of the most exceptionable of these vanities was a fond persuasion, too readily taken up by men of parts and genius, that preferment is the constant pay of merit, and that, from the moment their talents become known to the public, distinction and advancement are sure to follow."

215–227. 215. *Spectatoris fastidia superbi.* "The capricious humor of an arrogant spectator."—216. *Curam redde brevem.* "Pay in turn some little attention." The verb *reddo* properly denotes the payment of that which is due.—*Munus Apolline dignum.* Alluding to the Palatine libra-

ry established by the emperor. Consult note on *Epist.* i., 3, 17.—217. *Addere calcar.* "To give a spur to," *i. e.*, to incite.—218. *Studio.* "Eagerness."—219. *Multa quidem nobis facimus*, &c. Compare note on verse 214.—220. *Ut vineta egomet cædam mea.* "That I may prune my own vineyards," *i. e.*, that I may be severe against myself as well as against others.—221. *Quum lædimur, unum si quis amicorum*, &c. Horace now touches upon the vanity of the poetical tribe. Compare note on verse 214.—223. *Quum loca jam recitata revolvimus irrevocati.* "When, unasked, we repeat passages already read." The allusion is to the Roman custom of authors' reading their productions to a circle of friends or critics, in order to ascertain their opinion respecting the merits of the work submitted to their notice.—*Loca.* Cicero and Quintilian always use the masculine in this sense. (*Orelli, ad loc.*)—*Irrevocati.* Equivalent here to *injussi.* The allusion is borrowed from the Roman stage, where an actor was said *revocari* whose performance gave such approbation that he was recalled by the audience for the purpose of repeating it, or, as we would say, was *encored.*—224. *Non apparere.* "Do not appear," *i. e.*, are not noticed.—225. *Et tenui deducta poemata filo.* "And our poems spun out in a fine thread," *i. e.*, and our finely-wrought verses.—226. *Eo.* "To this point."—227. *Commodus ultro arcessas.* "Thou wilt kindly, of thine own accord, send for us."

229–233. 229. *Sed tamen est operæ pretium*, &c. "It is worth while, however, to know what kind of keepers," &c. The *æditui* (ἱεροφύλακες or νεωκόροι) were a kind of sextons, who had charge of the temples, where they exhibited the sacred things to visitors, and told the μῦθοι, or legends, connected with them. The poet therefore supposes the virtue of Augustus to have its temple, of which poets were to be the *æditui.* (*Keightley, ad loc.*) The connection in the train of ideas is given as follows by Hurd: Horace now touches upon a new theme. Fond and presumptuous, observes he, as are the hopes of poets, it may well deserve a serious consideration who of them are fit to be intrusted with the glory of princes; what *ministers* are worth retaining in the service of an illustrious virtue, whose honors demand to be solemnized with a religious reverence, and should not be left to the profanation of vile and unhallowed hands. And, to support this position, he alleges the example of a great monarch, who had been negligent on this head, Alexander the Great, namely, who, when master of a vast empire, perceived, indeed, the importance of gaining a poet to his service, but, unluckily, chose so ill, that the encomiums of the bard whom he selected only tarnished the native splendor of those virtues which should have been presented in their fairest hues to the admiration of the world. In his appointment of artists, on the other hand, this prince showed a more true judgment; for he suffered none but an Apelles and a Lysippus to represent the form and fashion of his *person.*—233. *Chœrilus.* A poet in the train of Alexander, who is mentioned also by Quintus Curtius (viii., 5, 8). He was probably a native of Iasos, in Caria. Alexander is said to have promised him a piece of gold for every good verse that he made in his praise. It is also stated that this same poet, having, by a piece of presumption, consented to receive a blow for every line of the Panegyric on Alexander which should be rejected by the judges, suffered severely for his folly. This part of the story, however, appears to be merely a joke. There were several other

poets of the same name.—*Incultis qui versibus et male natis*, &c. "Who owed to his rough and ill-formed verses the Philippi, royal coin, that he received." Acron, in his scholium on the 357th verse of the epistle to the Pisos, relates, that Alexander told Chœrilus he would rather be the Thersites of Homer than the Achilles of Chœrilus. Some commentators have therefore supposed that Horace has altered the story in order the better to suit his argument, and that, if Alexander did bestow any sum of money upon Chœrilus, it was on condition that he should never write about him again. It is most probable, however, that while Alexander paid Chœrilus liberally for his flattery, he did not conceal his contempt for his poetry.—*Philippos*. Gold pieces, with Philip's head upon them, thence called *Philippi*.

235–245. 235. *Sed veluti tractata notant labemque remittunt*, &c. "But as ink, when touched, leaves behind it a mark and a stain, so writers, generally speaking, soil by paltry verse distinguished actions." The idea intended to be conveyed is this: But this was unwise in Alexander, for bad poets injure their subjects just as ink stains what it touches. (*Keightley, ad loc.*)—240. *Alius Lysippo*. "Any other than Lysippus." Compare the Greek idiom ἄλλος Λυσίππου, of which this is an imitation. —*Duceret æra fortis Alexandri vultum simulantia*. "Should mould in brass the features of the valiant Alexander." Literally, "fashion the brass representing the features," &c. *Ducere*, when applied, as in the present instance, to metal, means to forge, mould, or fashion out, according to some proposed model.—241. *Quod si judicium subtile videndis artibus illud*, &c. "But wert thou to call that acute perception which he possessed in examining into other arts to literary productions and to these gifts of the Muses, thou wouldst swear that he had been born in the thick air of the Bœotians," *i. e.*, was as stupid as any Bœotian. Bœotian dullness was proverbial, but how justly, the names of Pindar, Epaminondas, Plutarch, and other natives of this country will sufficiently prove. Much of this sarcasm on the national character of the Bœotians is no doubt to be ascribed to the malignant wit of their Attic neighbors.—*Videndis*. He uses this word, as these arts are objects of sight, not, like poetry, of the mind alone. (*Keightley, ad loc.*)—245. *At neque dedecorant tua de se judicia*, &c. As regards the connection in the train of ideas, compare the remarks of Hurd: The poet makes a double use of the ill judgment of Alexander; for nothing could better demonstrate the importance of poetry to the honor of greatness than that this illustrious conqueror, without any particular knowledge or discernment in the art itself, should think himself concerned to court its assistance. And, then, what could be more likely to engage the emperor's further protection and love of poetry, than the insinuation (which is made with infinite address) that, as he honored it equally, so he understood its merits much better? for (from line 245 to 248, where, by a beautiful concurrence, the flattery of his prince falls in with the more honest purpose of doing justice to the memory of his friends) it was not the same unintelligent liberality which had cherished Chœrilus that poured the full stream of Cæsar's bounty on such persons as Varius and Virgil. And, as if the spirit of these inimitable poets had at once seized him, he breaks away in a bolder strain (from line 248 to 250) to sing the triumphs of an art which expressed the manners and the mind in fuller and more durable relief than painting or even sculpture had ever been

able to give to the external figure, and (from line 250 to the end) apologizes for himself in adopting the humbler epistolary species, when a warmth of inclination and the unrivalled glories of his prince were continually urging him on to the nobler encomiastic poetry.

246–270. 246. *Multa dantis cum laude.* "With high praise to the giver." The favors so well bestowed by Augustus have won for him, according to the poet, deserved encomiums from the world.—250. *Apparent.* Equivalent to *exsplendescunt.*—*Sermones repentes per humum.* The poet alludes to his satires and epistles.—251. *Quam res componere gestas.* 'Than tell of exploits," *i. e.*, thy achievements.—252. *Arces montibus impositas.* The allusion appears to be to fortresses, which, though erected on lofty mountain heights by the Alpine tribes, for instance, had been reduced by the valor of the generals of Augustus.—253. *Barbara regna.* "Barbarian realms," *i. e.*, the many barbarian kingdoms subdued by thee.—255. *Claustraque custodem pacis cohibentia Janum.* Augustus closed the Temple of Janus three times. Consult note on *Ode* iv., 15, 8.—258. *Majestas.* "Greatness."—*Recipit.* In the sense of *admittit.*—260. *Sedulitas autem stulte, quem diligit, urget.* "For officiousness disgusts the person whom it loves without discernment," *i. e.*, excessive zeal, praising without discernment, only disgusts. Construe *stulte* with *diligit.*—261. *Quum se commendat.* "When it strives to recommend itself."—262. *Discit.* Supply *aliquis.* Men recollect a caricature longer than the virtues of the original.—264. *Nil moror officium.* "I value not that officious respect which causes me uneasiness." The idea intended to be conveyed is this: If, says Horace, I were in that situation which might lead any one to try to conciliate my favor by his praises, I would reject that officiousness which would prove to me a burden rather than a source of honor. —*Ac neque ficto in pejus vultu,* &c. "And neither have I the wish to be displayed to the view in wax, with my countenance formed for the worse," *i. e.*, with disfigured looks. Orelli thinks that, at this time, busts or images of distinguished men, formed in wax, were sold at Rome, to be placed in libraries, &c., like our plaster-of-Paris busts.—267. *Pingui munere.* "With the stupid present," *i. e., carmine pingui Minerva facto.*—268. *Cum scriptore meo.* "With my panegyrist."—*Capsa porrectus aperta.* "Stretched out to view in an open box."—269. *Deferar.* Because the street referred to lay in the valley below the Forum. Horace frequently intimates that he lived in the higher parts of the city. (*Keightley, ad loc.*)—*In vicum vendentem.* "Into the street where they sell." Literally, "into the street that sells." The *Vicus Thurarius* is meant.—270. *Chartis ineptis.* The allusion is to writings so foolish and unworthy of perusal as soon to find their way to the grocers, and subserve the humbler but more useful employment of wrappers for small purchases.

EPISTLE II. This epistle is also in some degree critical. Julius Florus, a friend of our poet's, on leaving Rome to attend Tiberius in one of his military expeditions, asked Horace to send him some lyric poems, and wrote to him afterward complaining of his neglect. The poet offers various excuses. One of these arose from the multitude of bad and conceited poets with which the capital swarmed. Accordingly, his justification is enlivened with much raillery on the vanity of contemporary authors,

and their insipid compliments to each other, while the whole is animated with a fine spirit of criticism, and with valuable precepts for our instruction in poetry. This has been parodied by Pope in the same style as the preceding epistle.

1–9. 1. *Flore.* To this same individual, who formed part of the retinue of Tiberius, the third epistle of the first book is inscribed.—*Neronì.* Alluding to Tiberius (Claudius Tiberius Nero), the future emperor.—3. *Gabiis.* Consult note on *Epist.* i., 11, 7.—*Et tecum sic agat.* "And should treat with thee as follows."—*Hic et candidus, et talos a vertice,* &c. "This boy is both fair and handsome from head to foot." *Candidus* does not here refer to the mind, as some commentators suppose, but to the complexion, and the allusion appears to be a general one, to the *bright* look of health which the slave is said to have, and which would form so important a feature in the enumeration of his good qualities.—5. *Fiet eritque tuus.* "He shall become, and shall be, thine." An imitation of the technical language of a bargain.—*Nummorum millibus octo.* "For eight thousand sesterces." About $310.—6. *Verna ministeriis ad nutus aptus heriles.* "A slave ready in his services at his master's nod," *i. e.*, prompt to understand and obey every nod of his master. *Verna,* which is here used in a general sense for *servus,* properly denotes a slave born beneath the roof of his master.—7. *Literulis Græcis imbutus.* "Having some little knowledge of Greek." This would enhance his value, as Greek was then much spoken at Rome. It would qualify him also for the office of *ἀναγνωστής,* or reader.—8. *Argilla quidvis imitaberis uda.* "Thou wilt shape any thing out of him, as out of so much moist clay," *i. e.,* thou mayest mould him into any shape at pleasure, like soft clay. Horace here omits, according to a very frequent custom on his part, the term that indicates comparison, such as *veluti, sicuti,* or some other equivalent expression.—9. *Quin etiam canet indoctum, sed dulce bibenti.* "Besides, he will sing in a way devoid, it is true, of skill, yet pleasing enough to one who is engaged over his cup." *Indoctum* means properly without instruction, in an artless manner.

10–16. 10. *Fidem levant.* "Diminish our confidence in a person."—11. *Extrudere.* "To get them off his hands." To palm them off on another.—12. *Res urget me nulla.* "No necessity urges me," *i. e.,* induces me to sell him.—*Meo sum pauper in ære.* "I am in narrow circumstances, I confess, yet owe no man any thing." A proverbial expression, most probably.—13. *Mangonum. Mango* is thought by some etymologists to be shortened from *mangano,* a derivative of *μάγγανον,* "jugglery," "deception," in allusion to the artifices employed by these men in effecting their sales.—*Non temere a me quivis ferret idem.* "It is not every one that would readily get the same bargain at my hands." The common language of knavish dealers in all ages.—14. *Semel hic cessavit, et, ut fit,* &c. "Once, indeed, he was in fault, and hid himself behind the stairs, through fear of the pendent whip, as was natural enough." We have adopted the arrangement of Döring, by which *in scalis latuit* are joined in construction, and *pendentis* has a general reference to the whip's hanging up in any part of the house. The place behind the stairs, in a Roman house, was dark, and fit for concealment.—16. *Excepta nihil te si fuga lædit.* "If his running away and hiding himself on that occasion, which

I have just excepted, does not offend thee." Absconding was regarded as so considerable a fault in the case of a slave, that a dealer was obliged to mention it particularly, or the sale was void.

17–25. 17. *Ille ferat pretium, pœnæ securus, opinor.* "The slave-dealer may after this, I think, carry off the price, fearless of any legal punishment." The poet now resumes. The law could not reach the slave-merchant in such a case, and compel him to pay damages or refund the purchase-money, for he had actually spoken of the slave's having once been a fugitive, though he had endeavored, by his language, to soften down the offence.—18. *Prudens emisti vitiosum; dicta tibi est lex.* "Thou hast purchased, with thine eyes open, a good-for-nothing slave; the condition of the bargain was expressly told thee," *i. e.*, his having once been a fugitive.—19. *Hunc.* Alluding to the slave-dealer.—20. *Dixi me pigrum proficiscenti tibi*, &c. The connection in the train of ideas is as follows: Thou hast no better claim on me in the present instance than thou wouldst have on the slave-dealer in the case which I have just put. I told thee expressly, on thy departure from Rome, that I was one of indolent habits, and totally unfit for such tasks, and yet, notwithstanding this, thou complainest of my not writing to thee!—21. *Talibus officiis prope mancum* "That I was altogether unfit for such tasks." Literally, "that I was almost maimed (or deprived of one of my hands) for such tasks." A strong but pleasing expression.—23. *Quid tum profeci*, &c. "What did I gain, then, when I told thee this if, notwithstanding, thou assailest the very conditions that make for me?"—24. *Super hoc.* "Moreover."—25. *Mendax.* "False to my promise."

26–40. 26. *Luculli miles*, &c. We have here the second excuse that Horace assigns for not writing. A poet in easy circumstances should make poetry no more than an amusement.—*Collecta viatica multis ærumnis.* "A little stock of money which he had got together by dint of many hardships." The idea implied in *viatica* is, something which is to furnish the means of future support as well as of present comfort, but more particularly the former.—27. *Ad assem.* "Entirely," or, more literally, "to the last penny."—30. *Præsidium regale loco dejecit, ut aiunt*, &c. "He dislodged, as the story goes, a royal garrison from a post very strongly fortified and rich in many things." The allusion in *regale* is either to Mithradates or Tigranes, with both of whom Lucullus carried on war.—32. *Donis honestis.* Alluding to the *torques*, *phaleræ*, &c.—33. *Accipit et bis dena super sestertia nummum.* "He receives, besides, twenty thousand sesterces." About $775.—34. *Prætor.* "The general." The term *prætor* is here used in its earlier acceptation. It was originally applied to all who exercised either civil or military authority (*Prætor: is qui præit jure et exercitu*).—36. *Timido quoque.* "Even to a coward."—39. *Post hæc ille catus, quantumvis rusticus, inquit.* "Upon this, the cunning fellow, a mere rustic though he was, replied."—40 *Zonam.* "His purse." The girdle or belt served sometimes for a purse, especially with the soldiery. More commonly, however, the purse hung from the neck. Horace applies this story to his own case. The soldier fought bravely as long as necessity drove him to the step; when, however, he made good his losses, he concerned himself no more about venturing on desperate enterprises. So the poet, while his means were contracted, wrote verses

for a support; now, however, that he has obtained a competency, the inclination for verse has departed.

41–45. 41. *Romæ nutriri mihi contigit.* Horace came to Rome with his father at the age of nine or ten years, and was placed under the instruction of Orbilius Pupillus.—42. *Iratus Graiis quantum nocuisset Achilles.* The poet alludes to the Iliad of Homer, which he read at school with his preceptor, and with which the Roman youth began their studies.—43. *Bonæ Athenæ.* "Kind Athens." The epithet here applied to this celebrated city is peculiarly pleasing. The poet speaks of it in the language of fond and grateful recollection, for the benefits which he there received in the more elevated departments of instruction.—*Artis.* The term *ars* is here used in the sense of *doctrina*, "learning," and the reference is to the philosophical studies pursued by Horace in the capital of Attica.—44. *Scilicet ut possem curvo dignoscere rectum.* "That I might be able, namely, to distinguish a straight line from a curve." The poet evidently alludes to the geometrical studies which were deemed absolutely necessary, by the followers of the Academy, to the understanding of the sublime doctrines that were taught within its precincts.—45. *Silvas Academi.* Alluding to the school of Plato. The place which the philosopher made choice of for this purpose was a public grove, called Academus, which received its appellation, according to some, from Hecademus, who left it to the citizens for the purpose of gymnastic exercises. Adorned with statues, temples, and sepulchres, planted with lofty plane-trees, and intersected by a gentle stream, it afforded a delightful retreat for philosophy and the Muses. Within this inclosure Plato possessed, as a part of his humble patrimony, purchased at the price of three thousand drachmæ, a small garden, in which he opened school for the reception of those who might be inclined to attend his instructions. Hence the name Academy, given to the school of this philosopher, and which it retained long after his decease.

47–52. 47. *Civilis æstus.* "The tide of civil commotion."—48. *Cæsaris Augusti non responsura lacertis.* "Destined to prove an unequal match for the strength of Augustus Cæsar."—49. *Simul.* For *simul ac.*—*Philippi.* Philippi, the scene of the memorable conflicts which closed the last struggle of Roman freedom, was a city of Thrace, built by Philip of Macedon, on the site of the old Thasian colony of Crenidæ, and in the vicinity of Mount Pangæus. The valuable gold and silver mines in its immediate neighborhood rendered it a place of great importance. Its ruins still retain the name of *Filibah.*—50. *Decisis humilem pennis, inopemque*, &c. "Brought low with clipped wings, and destitute of a paternal dwelling and estate," *i. e.*, deprived of my office of military tribune, and stripped of my patrimony.—51. *Paupertas impulit audax*, &c. We must not understand these words literally, as if Horace never wrote verses before the battle of Philippi, but that he did not apply himself to poetry as a profession before that time.—52. *Sed, quod non desit, habentem, quæ poterunt unquam satis expurgare cicutæ*, &c. "But what doses of hemlock will ever sufficiently liberate me from my phrensy, now that I have all which is sufficient for my wants, if I do not think it better to rest than to write verses," *i. e.*, but now, having a competency for all my wants, I should be a perfect madman to abandon a life of tranquillity, and set up again for a

poet, and no hemlock would be able to expel my phrensy. Commentators are puzzled to know how a poison, like hemlock, could ever have been taken as a remedy. Taken in a large quantity it is undoubtedly fatal, but when employed in small portions it was found to be a useful medicine. Horace speaks of it here as a frigorific.

55–64. 55. *Singula de nobis anni prædantur euntes.* "The years that go by rob us of one thing after another." Horace now brings forward his third reason for not continuing to write verses. He was at this time about fifty-four years of age, and considered himself too old for the task.—57. *Tendunt extorquere poemata.* "They are now striving to wrest from me poetry," *i. e.*, to deprive me of my poetic powers.—*Quid faciam vis?* "What wouldst thou have me do?" *i. e.*, how can I help it? Compare Orelli: "*Sed cedendum est necessitati.*"—58. *Denique non omnes eadem mirantur amantque.* The difference of tastes among mankind furnishes Horace with a fourth excuse, such as it is, for not writing. The poet, however, knew his own powers too well to be much, if at all, in earnest here.—59. *Carmine.* "In Lyric strains."—60. *Bioneis sermonibus et sale nigro.* "With satires written in the manner of Bion, and with the keenest raillery." The individual here referred to under the name of Bion is the same that was surnamed *Borysthenites*, from his native place Borysthenes. He was both a philosopher and a poet; but, as a poet, remarkable for his bitter and virulent satire. He was a pupil of Theophrastus, and belonged to the Cyrenaic sect.—*Sale nigro.* The epithet *nigro* is here used with a peculiar reference to the severity of the satire with which an individual is assailed. In the same sense the verses of Archilochus (*Epist.* i., 19, 3) are termed *atri.*—61. *Tres mihi convivæ prope dissentire videntur.* "They appear to me to differ almost like three guests." The particle of comparison (*veluti* or *sicuti*) is again omitted, in accordance with the frequent custom of Horace. Consult note on verse 8. The parties, who appear to the poet to differ in the way that he describes, are those whose respective tastes in matters of poetry he has just been describing.—64. *Invisum.* "Of unpleasant savor."

65–74. 65. *Præter cetera.* "Above all." Equivalent to *præ cæteris aliis.* The reason here assigned is not, like the last, a mere pretext. The noise and bustle of a great city, and the variety of business transacted there, occasion such distraction of spirit as must ever greatly disturb a poet's commerce with the muse.—*Romæne.* The *ne* is here interrogative —67. *Hic sponsum vocat.* "This one calls me to go bail for him."—*Audítum scripta.* "To hear him read his works." Alluding to the custom of an author's reading his productions before friends, and requesting their opinions upon the merits of the piece or pieces.—68. *Cubat.* "Lies sick." Compare *Sat.* i., 9, 18.—*In colle Quirini hic extremo in Aventino.* The *Mons Quirinalis* was at the northern extremity of the city, and the *Mons Aventinus* at the southern; hence the pleasantry of the expression which follows: "*intervalla humane commoda.*"—70. *Intervalla humane commoda.* "A comfortable distance for a man to walk."—*Verum puræ sunt plateæ*, &c. The poet here supposes Florus, or some other person, to urge this in reply: 'Tis true, it is a long way between the Quirinal and Aventine, "but then the streets are clear," and one can meditate uninterrupted by the way.—72. *Festinat calidus mulis gerulisque redemtor*

The poet rejoins: Ay, indeed, the streets are very clear; "a builder, for instance, in a great heat, hurries along with his mules and porters." *Calidus* may be rendered, more familiarly, "puffing and blowing."—*Redemptor.* By this term is meant a contractor or master builder. Compare *Ode* iii., 1, 35.—73. *Torquet nunc lapidem, nunc ingens machina tignum.* "A machine hoists at one moment a stone, at another a ponderous beam." *Torquet* does not here refer, as some commentators suppose, to the dragging along of the articles alluded to, but to their being raised on high, either by means of a windlass or a combination of pulleys.—74. *Tristia robustis luctantur funera plaustris.* Horace elsewhere takes notice of the confusion and tumult occasioned at Rome by the meeting of funerals and wagons (*Sat.* i., 6, 42).

78–85. 78. *Rite cliens Bacchi.* "Due worshippers of Bacchus," *i. e.*, duly enrolled among the followers of Bacchus. This deity, as well as Apollo, was regarded as a tutelary divinity of the poets, and one of the summits of Parnassus was sacred to him.—80. *Et contacta sequi vestigia vatum?* "And to tread close in the footsteps of genuine bards, until I succeed in coming up with them?"—81. *Ingenium, sibi quod vacuas desumsit Athenas.* "A man of genius, who has chosen for himself the calm retreat of Athens." *Ingenium quod* is here put for *ingeniosus qui.* As regards the epithet *vacuas,* consult note on *Epist.* i., 7, 45. The connection in the train of ideas should be here carefully noted. It had been objected to Horace that he might very well make verses in walking along the streets. He is not satisfied with showing that this notion is false, he will also show it to be ridiculous; for, says he, at Athens itself, a city of but scanty population compared with Rome, a man of genius, who applies himself to study, who has run through a course of philosophy, and spent seven years among books, is yet sure to encounter the ridicule of the people if he comes forth pensive and plunged in thought. How, then, can any one imagine that I should follow this line of conduct at Rome? Would they not have still more reason to deride me? Horace says *ingenium,* "a man of genius," in order to give his argument the more strength; for, if such a man could not escape ridicule even in Athens, a city accustomed to the ways and habits of philosophers, how could the poet hope to avoid it at Rome, a city in every respect so different?—84. *Hic.* Referring to Rome.—85. *Et tempestatibus urbis.* "And the tempestuous hurry of the city."

87–94. 87. *Auctor erat Romæ consulto rhetor,* &c. "A rhetorician at Rome proposed to a lawyer that the one should hear, in whatever the other said, nothing but praises of himself," *i. e.*, that they should be constantly praising one another. Horace here abruptly passes to another reason for not composing verses, the gross flattery, namely, which the poets of the day were wont to lavish upon one another. There were, says he, two persons at Rome, a rhetorician and a lawyer, who agreed to bespatter each other with praise whenever they had an opportunity. The lawyer was to call the rhetorician a most eloquent man, a second Gracchus; the rhetorician was to speak of the profound learning of the lawyer, and was to style him a second Mucius. Just so, observes Horace, do the poets act at the present day. We have adopted here the very elegant emendation of Withofius. The common text has *Frater erat Romæ con-*

sulti rhetor, which has been sought to be defended on the ground of studied negligence, but in reality admits of no defence at all.—89. *Gracchus.* The allusion is to Caius Gracchus, of whose powers as a public speaker Cicero makes distinguished mention in his *Brutus*, c. 33.—*Mucius.* Referring to Q. Mucius Scævola, the distinguished lawyer, who is called by Cicero "*Jurisperitorum eloquentissimus et eloquentium jurisperitissimus*" (Or., i., 3).—90. *Qui minus argutos vexat furor iste poetas?* "In what respect does that madness exercise less influence upon the melodious poets of the day?" The epithet *argutos* is ironical. By *furor is* meant the desire of being lauded by others, amounting to a perfect madness.—91. *Carmina compono, hic elegos.* The poet, in order the better to laugh at them, here numbers himself among his brother bards, as one influenced by the same love of praise. If I, observes he, compose odes, and another one elegies, what wonders in their way, what master-pieces of skill, finished by the very hands of the Muses themselves, do our respective productions appear to each other!—92. *Cælatumque novem Musis.* "And polished by the hands of the nine Muses."—93. *Quanto cum fastu, quanto cum molimine*, &c. "With what a haughty look, with how important an air, do we survey the Temple of Apollo, open to Roman bards." A laughable description of poetic vanity.—94. *Vacuam Romanis vatibus.* Equivalent to *patentem poetis Romanis.* The allusion is to the Temple of Apollo, where the poets were accustomed to read their productions.

95–107. 95. *Sequere.* "Follow us within." Equivalent to *sequere nos in templum.*—96. *Ferat.* In the sense of *proferat*, i. e., *recitet.*—97. *Cædimur, et totidem plagis consumimus hostem*, &c. "Like Samnite gladiators, in slow conflict, at early lamp-light, we receive blows and wear out our antagonist by as many in return." These bad poets, paying their compliments to each other, are pleasantly compared to gladiators fighting with foils. The battle is perfectly harmless, and the sport continues a long time (*lento duello*). These diversions were usually at entertainments by early lamp-light, and the gladiators were armed like ancient Samnites. Consult note on *Ode* ii., 13, 26.—99. *Alcæus.* "An Alcæus."—*Puncto illius.* "By his vote," *i. e.*, in his estimation. The allusion is to the mode of counting the votes at the Roman comitia, by means of dots or points. Compare *Epist. ad Pis.*, 343: "*Omne tulit punctum, qui miscuit utile dulci.*"—101. *Mimnermus.* Compare *Epist.* i., 6, 65.—101. *Et optivo cognomine crescit.* "And increases in importance through the wished-for appellation." As regards the epithet *optivo*, compare the explanation of Orelli: "*Quodcunque nomen ei placet, hoc ei dare soleo.*"—104. *Finitis studiis et mente recepta.* "Having finished my poetical studies and recovered my reason."—105. *Impune.* "Boldly." Without fear of their resentment.—107. *Gaudent scribentes, et se venerantur*, &c. The pleasure of making verses, observes Sanadon, is a great temptation, but it is a dangerous pleasure. Every poet, in the moment of writing, fancies he performs wonders; but when the ardor of imagination has gone by, a good poet will examine his work in cool blood, and shall find it sink greatly in his own esteem. On the other hand, the more a bad poet reads his productions over, the more he is charmed with them, *se veneratur amatque.*

109–114. 109. *At qui legitimum cupiet fecisse poema.* Horace, after having described, in amusing colors, the vanity and conceit of bad poets,

now draws a picture of a good one, and lays down some excellent precepts for the guidance of writers. This is a continuation of his reasoning. He has shown that a poet, foolishly pleased with his own works, draws upon himself ridicule and contempt, and he here speaks of the great exertion requisite to give value to a poem. Hence he concludes that poetry is a task in which no wise and prudent man will ever engage.—*Legitimum poema.* "A genuine poem," *i. e.*, one composed in accordance with all the rules and precepts of art.—110. *Cum tabulis animum censoris honesti.* The idea intended to be conveyed is this, that such a writer as the one here described will take his waxed tablets, on which he is going to compose his strains, with the same feeling that an impartial critic will take up the tablets that are to contain his criticisms; for, as a fair and honest critic will mark whatever faults are deserving of being noted, so a good poet will correct whatever things appear in his own productions worthy of correction.—111. *Audebit.* "He will not hesitate."—113. *Movere loco.* "To remove." We would say, in our modern phraseology, "to blot out."—114. *Intra penetralia Vestæ.* "Within the inmost sanctuary of Vesta," *i. e.*, within the recesses of his cabinet or closet. *Penetralia Vestæ* is a figurative expression. None but the Vestal Virgins were allowed to enter within the inmost shrine of the Temple of Vesta, and with this sacred place is the poet's cabinet compared. Here his works are in a privileged abode, inaccessible to the criticisms of the public, and it is here that the poet himself should act the part of a rigid censor, retrench whatever is superfluous, and give the finishing hand to his pieces.

115–124. 115. *Obscurata diu populo bonus eruet*, &c. The order of construction is as follows: *Bonus* (poeta vel scriptor) *eruet atque in lucem proferet populo*, cui illa *diu obscurata* sunt, *speciosa vocabula rerum, quæ, memorata priscis Catonibus atque Cethegis, informis situs et deserta vetustas nunc premit.*—116. *Speciosa.* "Expressive."—117. *Memorata.* "Used." Equivalent to *usurpata.*—*Priscis Catonibus atque Cethegis.* Cato the censor is here meant, and the epithet applied to him is intended to refer to his observance of the plain and austere manners of the "olden time." Compare *Ode* ii., 21, 11. The other allusion is to M. Cethegus, whom Ennius called "*Suadæ medulla*," and with whom Cicero (*Brut.*, 15) commences the series of Roman orators.—118. *Situs informis.* "Unsightly mould."—119. *Quæ genitor produxerit usus.* "Which usage, the parent of language, shall have produced." Compare *Epist. ad Pis.*, 71, *seqq.*—120. *Vehemens.* To be pronounced, in metrical reading, *vemens.*—121. *Fundet opes.* "He will pour forth his treasures." By *opes* we must here understand a rich abundance of words and sentiments.—122. *Luxuriantia compescet.* "He will retrench every luxuriance."—*Sano cultu.* "By judicious culture."—123. *Levabit.* "He will polish."—*Virtute carentia.* "Whatever is devoid of merit."—*Tollet.* Equivalent to *delebit.* Consult note on *Sat.* i., 4, 11.—124. *Ludentis speciem dabit, et torquebitur*, &c. "He will exhibit the appearance of one sporting, and will keep turning about as he who one while dances the part of a satyr, at another that of a clownish cyclops." *Torquebitur* has here the force of the middle voice, and is equivalent to *se flectet.* A figurative allusion to the pantomimes of the day, in which they expressed by dancing, and the movement of their bodies, the passions, thoughts, and actions of any character they assumed as, for example, that of a satyr or of a cyclops. Consult

note on *Sat.* i., 5, 63. The idea intended to be conveyed by the whole passage is this: that as the actor who dances the part of a satyr or a cyclops throws himself into different attitudes, and moves his limbs in various ways, so he who composes verses should transpose, vary, bring forward, draw back, and, in general, keep shifting his words and expressions in every possible variety of way.

126–140. 126. *Prætulerim scriptor delirus inersque videri*, &c. "For my own part, I had rather be esteemed a foolish and dull writer, provided my own faults please me, or at least escape my notice, than be wise and a prey to continual vexation." The poet means that he would rather be a bad poet, if he could only imagine himself the contrary, than a good one at the expense of so much toil and vexation. Observe the force of the subjunctive in *prætulerim*.—128. *Ringi.* The deponent *ringor* literally means, "to show the teeth like a dog," "to snarl." It is then taken in a figurative sense, and signifies "to fret, chafe, or fume," &c.—*Fuit haud ignobilis Argis*, &c. The poet here gives an amusing illustration of what he has just been asserting. Aristotle (*de Mirab. Auscult., init.*) tells a similar story, but makes it to have happened at Abydos, and Ælian (*V. H.*, iv., 25) of an Athenian named Thrasyllus.—131. *Servaret.* "Discharged." In the sense of *observaret* or *exsequeretur*.—134. *Et signo læso non insanire lagenæ.* "And would not rave if the seal of a wine-vessel were broken." The ancients generally sealed the *lagena*, to prevent their slaves from stealing the wine.—137. *Elleboro.* Consult note on *Sat.* ii., 3, 82.—*Morbum.* Alluding to his madness, which the addition of *bilem* serves more clearly to indicate. Hence the expression *atra bilis*, so frequently used in the sense of *insania*.—140. *Et demtus, pretium mentis*, &c. "And a most pleasing delusion, a (fair) price for reason, has been taken away," *i. e.*, a pleasing delusion, the enjoyment of which one would consider cheaply purchased by the loss of reason. The common text has *Et demtus per vim mentis gratissimus error*, "and a most pleasing delusion of mind has been taken away by force." In place of this we have adopted the singularly elegant reading (*pretium*) found in the edition of Zarot, in behalf of which Gesner remarks, "Pulcherrimam sententiam parit lectio Zaroti; qua *pretium mentis* dicitur *error gratissimus*: i. e., facile aliquis sana mente careat, ut tam jucundo errore fruatur."

141–156. 141. *Nimirum sapere est abjectis utile nugis*, &c. "(Such being the case), it certainly is a useful course (for us) to pursue and acquire wisdom, trifles being laid aside, and to give up to boys a sport that is suited to their years." By *ludum* is here meant verse-making, poetic composition. Observe the force of *nimirum* here, "certainly," "doubtless." The poet now takes a more serious view of the subject, and this forms the seventh excuse. He has put it last, that he might more naturally fall into the vein of morality which concludes his epistle. He would convince us that good sense does not consist in making verses, and ranging words in poetical harmony, but in regulating our actions according to the better harmony of wisdom and virtue. "*Sed veræ numerosque modosque ediscere vitæ*."—145. *Quocirca mecum loquor hæc, tacitusque recordor.* "It is for this reason that I commune as follows with myself, and silently revolve in my own mind." The remainder of the epistle is a conversation which the poet holds with himself. This soliloquy is designed to make

his reasons come with a better grace to his friend, and enable Horace the more easily to correct his ambition, avarice, and those other vices to which he was subject.—146. *Si tibi nulla sitim finiret copia lymphæ*, &c. This was a way of reasoning employed by the philosopher Aristippus, as Plutarch has preserved it for us in his Treatise against Avarice. He who eats and drinks a great deal without allaying his appetite, has recourse to physicians, and wants to know his malady, and what is to be done for a cure; but the man who has already five rich beds, and thirsts after ten; who has large possessions and store of money, yet is never satisfied, but still desires more, and spends day and night in heaping up; this man never dreams of applying for relief, or of inquiring after the cause of his malady.—150. *Fugeres curarier.* "You would give over trying to be cured."—151. *Audieras, cui rem di donarent*, &c. The Stoics taught that the wise man alone was rich. But there were others who overturned this doctrine, and maintained the direct contrary. Horace, therefore, reasons against this latter position, and endeavors to show its absurdity. Thou hast been always told that riches banished folly, and that to be rich and to be wise were the same; but thou hast satisfied thyself that the increase of thy riches has added nothing to thy wisdom, and yet thou art still hearkening to the same deceitful teachers.—153. *Illi decedere.* Equivalent to *ab eo fugere.*—153. *Et quum sis nihilo sapientior, ex quo plenior es.* "And yet, though thou art nothing wiser, since thou art become richer." With *ex quo* supply *tempore.*—156. *Nempe.* "Then indeed."

158, 159. 158. *Si proprium est, quod quis libra mercatus et ære est*, &c "If what one buys with all the requisite formalities is his own property, on the other hand, there are certain things, in which, if thou believest the lawyers, use gives a full right of property." The expression *quod quis libra mercatus et ære est* (literally, "what one has purchased with the balance and piece of money") refers to the Roman mode of transferring property. In the reign of Servius Tullius money was first coined at Rome, and that, too, only of bronze. Previous to this every thing went by weight In the alienation, therefore, of property by sale, as well as in other transactions where a sale, either real or imaginary, formed a part, the old Roman custom was always retained, even as late as the days of Horace, and later. A *libripens*, holding a brazen balance, was always present at these formalities, and the purchaser, having a brazen coin in his hand, struck the balance with this, and then gave it to the other party by way of price. —159. *Mancipat usus.* To prevent the perpetual vexation of law-suits, the laws wisely ordained that possession and enjoyment for a certain number of years should confer a title to property. This is what the lawyers term the right of prescription, *usucapio.*

160–166. 160. *Qui te pascit ager, tuus est.* The poet is here arguing against the folly of heaping up money with a view to purchase lands, and contends that they who have not one foot of ground are yet, in fact, proprietors of whatever lands yield the productions which they buy.—*Orbi.* Not *Orbî*, as a contraction, but the regular genitive of *Orbius.* The ancients, down to the end of the Augustan age, wrote the genitives of substantives in *ius* and *ium* with a single *i.* (*Bentley, ad Ter., Andr.*, ii., 1, 20.) The individual here alluded to appears to have been some wealthy person, whose steward sold annually for him large quantities of grain and

other things, the produce of his extensive possessions.—161. *Quum segetes occat.* "When he harrows the fields." By *segetes* is here meant the arable land, which is getting prepared by the harrow for the reception of the grain.—162. *Te dominum sentit.* "Feels that thou art the true lord of the soil," *i. e.*, well knows that the produce is intended for thee, and that, thus far, thou art, to all intents and purposes, the true owner.—165. *Emtum.* Purchased originally by Orbius, but to which thou also hast, in one sense, acquired the title of proprietor; not, indeed, by a single large payment, like that of Orbius, but by the constant purchase of the produce of the land.—166. *Quid refert, vivas numerato nuper an olim?* &c. "What difference does it make, whether thou livest on money counted out just now or several years ago?" *i. e.*, whether the articles on which thou art feeding were purchased just now from the lands of another, or whether they are the produce of lands bought by thee many years since. The train of ideas in what follows is this: He who purchased, some time ago, possessions situate in the neighborhood either of Aricia or of Veii, pays, as well as thou, for the plate of herbs he sups on, though perhaps he fancies quite otherwise; he boils his pot at night with wood that he has bought even as thou dost. And though, when he surveys his possessions, he says "this land is mine," yet the land, in fact, is not his, any more than it is thine; for how can that be called the property of any one, which, in the short space of an hour, may change masters, and come into the possession of another by gift, by sale, by violence, or by death?—*Numerato.* Supply *nummo.*

167–172. 167. *Aricim.* For an account of Aricia, consult note on *Sat.* i., 5, 1.—*Veientis.* The city of Veii was one of the most famous in ancient Etruria. It lay to the northeast of Rome, but its exact position was never clearly ascertained until Holstenius directed the attention of antiquaries to the spot known by the name of *l'Isola Farnese,* and situate about a mile and a half to the northeast of the modern post-house of *La Storta.*—170. *Sed vocat usque suum, qua populus adsita,* &c. "And yet he calls the land his own, as far as where the planted poplar prevents quarrels among neighbors, by means of the limit which it fixes." *Usque* must be joined in construction with *qua,* as if the poet had said *usque eo quo.*—171. *Refugit.* The peculiar force of the perfect here is worthy of notice. Literally, "*has hitherto* prevented, and still *continues* to prevent."—172. *Sit proprium.* "Can be a lasting possession."—*Puncto mobilis horæ.* "In a fleeting hour's space," *i. e.*, in the short space of a single hour.

175–182. 175. *Et heres heredem alterius velut unda supervenit undam.* "And one man's heir urges on another's, as wave impels wave." The Latinity of *alterius,* which Bentley and Cunningham have both questioned (the former reading *alternis,* and the latter *ulterior*), is, notwithstanding the objections of these critics, perfectly correct. The poet does not refer to two heirs merely, but to a long succession of them, and in this line of descent only two individuals are each time considered, namely, the last and the present possessor.—177. *Vici.* "Farms."—*Quidve Calabris saltibus adjecti Lucani?* "Or what, Lucanian joined to Calabrian pastures," *i. e.*, so wide in extent as to join the pastures of Calabria.—178. *Si metit Orcus grandia cum parvis,* &c. "If Death, to be moved by no bribe, mows down alike the high and the lowly."—180. *Marmor, ebur.* The al-

lusion is to works in marble and ivory.—*Tyrrhena sigilla.* "Etruscan statuettes." These were bronze images of the gods, about a foot or a foot and a half high, for the manufacture of which the Etrurians were celebrated.—*Tabellas.* "Paintings." Supply *pictas.*—181. *Argentum.* Vases, and other like articles, of silver are meant.—*Vestes Gætulo murice tinctas.* "Coverings and tapestry stained with Gætulian purple." By *vestes* are here meant the coverings of couches (*vestes stragulæ*), and hangings for the walls of banqueting-rooms, &c. (*peripetasmata*).—*Gætulo murice.* Gætulia, a part of Africa, is here put for the whole country. Consult note on *Ode* i., 23, 10, and, as regards the people here spoken of, *Ode* ii., 16, 35.—182. *Est qui non curat habere.* To show how unnecessary these things are, the poet says there are many people who never give themselves any trouble or concern about them. The indicative after *est qui* is an imitation of the Greek idiom.

183–189. 183. *Cur alter fratrum cessare,* &c. The connection in the train of ideas is as follows: The dispositions of men are widely at variance with each other, and this discrepancy shows itself even in the case of brothers; for it often happens that one is a careless and effeminate prodigal, the other a close and toiling miser. Why this is so is a secret known only to the Genius who presides at our birth, and guides the course of our existence.—*Cessare et ludere et ungi.* The infinitives here must be rendered in our idiom by nouns: "Idleness, and pleasure, and perfumes."—184. *Herodis palmetis pinguibus.* "To the rich palm-groves of Herod." These were in the country around Jericho (named the City of Palm-trees, *Deut.*, xxxiv., 3), and were regarded as constituting some of the richest possessions of the Jewish monarch.—185. *Importunus.* "Restless."—*Ad umbram lucis ab ortu.* "From the dawn of day to the shades of evening."—186. *Silvestrem.* "Overrun with underwood."—*Mitiget.* "Subdues," *i. e.*, clears, and renders productive.—187. *Scit Genius, natale comes qui temperat astrum,* &c. This is generally regarded as the *locus classicus* respecting the ideas entertained by the ancients relative to what they considered the Genius of each individual. We learn from it the following particulars: 1. The Genius was supposed to accompany a person wherever he went. 2. He governed the horoscope of the party (*natale temperavit astrum*), exerting himself to avert any evil which one's natal star might portend, or to promote any good which it might indicate. 3. He is styled "*Naturæ deus humanæ*" because he lives and dies with us. 4. He is angry if we oppose or resist his influence, but mild and gentle if we submit to his sway (*mutabilis, albus et ater*).—*Natale comes qui temperat astrum.* "Our constant attendant, who governs our horoscope."—188. *Naturæ deus humanæ, mortalis,* &c. "The god of human nature, who dies with each individual; mutable of aspect, benign, or offended." The expression *mortalis in unum quodque caput* is added by the poet for the purpose of explaining the words *naturæ deus humanæ, i. e.*, the god who, equally with man, is subject to the power of Death.—189. *Vultu mutabilis, albus et ater.* Compare note on verse 187, toward the end.

190–197. 190. *Utar.* "I will, therefore, enjoy what I at present have.' Understand *quæsitis.*—*Ex modico acervo.* "From my little heap."—191. *Nec metuam, quid de me judicet heres,* &c. "Nor will I care what opinion my heir may form of me, from his having found no more left to him than

what is actually given," *i. e.*, when he shall find the amount which is left him to be so small.—193. *Scire volam.* "Will ever wish to know," *i. e.*, will never forget. Gesner makes this expression equivalent to *ostendam me scire.*— *Quantum simplex hilarisque*, &c. "How much the open-hearted and the cheerful man differs from the spendthrift." The poet's maxim was to pursue the golden mean, *auream mediocritatem.*—197. *Festis quinquatribus.* "During the holidays of Minerva." The *quinquatria* were festal days in honor of Minerva's nativity, this goddess having, according to mythological tradition, come into the world on the 19th day of March. They were five in number, being counted from the 19th, and lasting until the 23d of the month. During this period there was a joyful vacation for the Roman school-boys.

199–215. 199. *Pauperies immunda procul procul absit*, &c. The poet, estimating happiness by the golden mean, wishes neither to glitter amid affluence, nor be depressed and humbled by poverty, but, as he himself beautifully expresses it, to be *primorum extremus et prior extremis.*—201. *Non agimur tumidis velis aquilone secundo*, &c. "We are not, it is true, wafted onward with sails swelled by the propitious gales of the north; and yet, at the same time, we do not pursue the course of existence with the winds of the south blowing adverse."—203. *Specie.* "In external appearance."—*Loco.* "In station."—*Re.* "In fortune." Supply *familiari.* —204. *Extremi primorum*, &c. A metaphor borrowed from races.—205. *Abi.* "Depart," *i. e.*, if this be true, depart; I acquit thee of the charge. —*Isto cum vitio.* Alluding to avarice.—208. *Somnia.* Horace here ranks dreams with magic illusions and stories of nocturnal apparitions. This is the more remarkable, as Augustus was of a different way of thinking, and paid so great an attention to them as not to overlook even what others had dreamed concerning him.—*Miracula.* The Epicureans laughed at the common idea about miracles, which they supposed were performed by the general course of nature, without any interposition on the part of the gods.—209. *Nocturnos Lemures.* "Nocturnal apparitions."—*Portentaque Thessala.* Thessaly was famed for producing in abundance the various poisons and herbs that were deemed most efficacious in magic rites. Hence the reputed skill of the Thessalian sorcerers.—212. *Spinis de pluribus una.* The term *spina* is by a beautiful figure applied to the vices and failings that bring with them compunction of conscience and disturb our repose.—213. *Decede peritis.* "Give place to those that do." There is a time to retire, as well as to appear. An infirm and peevish old age is always the object either of compassion or of raillery. It is therefore the height of wisdom to seek only the society of those whose age and temper are congenial with our own. The poet wishes to make Florus both wiser and happier.—*Vivere recte.* This means to live contented with the pleasures that are in our power, and not to mar them by chagrin, and the disquieting emotions that are incident to ambition, desire, and superstitious fear.—215. *Ne potum largius æquo*, &c. "Lest that age, on which mirth and festivity sit with a better grace, laugh at thee, having drunk more than enough, and drive thee from the stage" More literally, "lest an age more becomingly frolicsome."

EPISTLE TO THE PISOS.

This celebrated work of Horace, commonly called the *Ars Poetica*, is usually considered as a separate and insulated composition, but may be more properly regarded as the third epistle of the present book, since, like the others, it is chiefly critical, and addressed to the Pisos in an epistolary form. These friends of the author were a father and two sons. The father was a senator, of considerable note and distinguished talents, who was consul in 739. He was a man of pleasure, who passed his evenings at table, and slept till noon; but he possessed such capacity for business, that the remainder of the day sufficed for the dispatch of those important affairs with which he was successively intrusted by Augustus and Tiberius. Of the sons little is accurately known, and there seems no reason why a formal treatise on the art of poetry should have been addressed either to them or to the father. As the subjects of Horace's epistles, however, have generally some reference to the situation and circumstances of the individuals with whose names they are inscribed, it has been conjectured that this work was composed at the desire of Piso, the father, in order to dissuade his elder son from indulging his inclination for writing poetry, for which he was probably but ill qualified, by exposing the ignominy of bad poets, and by pointing out the difficulties of the art, which our author, accordingly, has displayed under the semblance of instructing him in its precepts. This conjecture, first formed by Wieland and adopted by Colman, is chiefly founded on the argument that Horace, having concluded all that he had to say on the history and progress of poetry, and general precepts of the art, addresses the remainder of the epistle, on the nature, expediency, and difficulty of poetical pursuits, to the elder of the brothers alone, who, according to this theory, either meditated or had actually written a poetical work, probably a tragedy, which Horace wishes to dissuade him from completing and publishing:

"*O major juvenum, quamvis et voce paterna,*" &c. (*v.* 366, *seqq.*).

It has been much disputed whether Horace, in writing the present work, intended to deliver instructions on the whole art of poetry, and criticisms on poets in general, or if his observations be applicable only to certain departments of poetry, and poets of a particular period. The opinion of the most ancient scholiasts on Horace, as Acron and Porphyrion, was, that it comprehended precepts on the art in general, but that these had been collected from the works of Aristotle, Neoptolemus of Paros, and other Greek critics, and had been strung together by the Latin poet in such a manner as to form a medley of rules without any systematic plan or arrangement. This notion was adopted by the commentators who flourished after the revival of literature, as Robortellus, Jason de Nores, and the elder Scaliger, who concurred in treating it as a loose, vague, and desultory composition; and this opinion continued to prevail in France as late as the time of Dacier. Others have conceived that the epistle under consideration comprises a complete system of poetry, and flatter themselves

they can trace in it, from beginning to end, a regular and connected plan. D. Heinsius stands at the head of this class, and he maintains that, wherever we meet an apparent confusion or irregularity, it has been occasioned by the licentious transpositions of the copyists. The improbability, however, that such a writer would throw out his precepts at random, and the extreme difficulty, on the other hand, of reducing it to a regular and systematic treatise on poetry, with perfect coherence in all its parts, have induced other critics to believe either that this piece contains but fragments of what Horace designed, which was Pope's opinion, or that the author had only an aim at one department of poetry or class of poets. Of all the theories on this subject, the most celebrated in its day, though now supplanted by the theory of Wieland, is that which refers every thing to the history and progress of the Roman drama, and its actual condition in the author's time. Lambinus, and Baxter in his edition of Horace, had hinted at this notion, which has been fully developed by Hurd, in his excellent commentary and notes on the present epistle, where he undertakes to show that not only the general tenor of the work, but every single precept, bears reference to the drama; and that, if examined in this point of view, it will be found to be a regular, well-conducted piece, uniformly tending to lay open the state and remedy the defects of the Roman stage. According to this critic, the subject is divided into three portions: of these, the first (from verse 1 to 89) is preparatory to the main subject of the epistle, containing some general rules and reflections on poetry, but principally with a view to the succeeding parts, by which means it serves as a useful introduction to the poet's design, and opens it with that air of ease and negligence essential to the epistolary form. 2d. The main body of the epistle (from verse 89 to 295) is laid out in regulating the Roman stage, and chiefly in giving rules for tragedy, not only as that was the sublimer species of the drama, but, as it should seem, the least cultivated and understood. 3d. The last portion (from verse 295 to the end) exhorts to correctness in writing, and is occupied partly in explaining the causes that prevented it, and partly in directing to the use of such means as might serve to promote it. Such is the general plan of the epistle, according to Hurd, who maintains that, in order to enter fully into its scope, it is necessary to trace the poet attentively through all the elegant connections of his own method.

Sanadon, and a late German critic, Engel, have supposed that the great purpose of Horace, in the present epistle, was to ridicule the pretending poets of his age. Such, however, it is conceived, does not appear to have been his primary object, which would in some degree have been in contradiction to the scope of his epistle to Augustus. (*Dunlop's Roman Literature*, vol. iii., p. 270, *seqq.*) The same remark will apply to the theory of Ast, which is, in effect, identical with that of Sanadon and Engel. Ast supposes that Horace, in composing this epistle, had in view the Phædrus of Plato, and that, as in the Greek dialogue, the philosopher ridicules the rhetoricians, so Horace wishes to indulge his raillery at the worthless poets of his time. Döring maintains that the object of Horace, in the present piece, is to guard against the pernicious influence of the bad poets of the day, and that he therefore gives a collection of precepts, unconnected it is true, yet having all a direct bearing on the object at which he aims, and describing, as well the excellences in composition that should

be sought after, as the errors and defects that ought to be carefully avoided. Finally, De Bosch, in his notes to the Greek Anthology, supposes that the poem was not actually addressed to any of the Pisos, but that the poet made use of this name by way of prosopopœia.

We have already remarked that the theory of Wieland has supplanted Hurd's, and, as we have given an outline of the latter, it may not be amiss to subjoin a slight sketch of the former, the more especially as we intend to follow it in our Explanatory Notes on this piece. We will use the words of Colman. "The poet begins with general reflections addressed to his three friends. In these preliminary rules, equally necessary to be observed by poets of every denomination, he dwells on the importance of unity of design, the danger of being dazzled by the splendor of partial beauties, the choice of subjects, the beauty of order, the elegance and propriety of diction, and the use of a thorough knowledge of the nature of the several different species of poetry, summing up this introductory portion of his epistle in a manner perfectly agreeable to the conclusion of it

'*Descriptas servare vices, operumque colores,*
Cur ego si nequeo ignoroque, poeta salutor?
Cur nescire, pudens prave, quam discere malo?' (*v.* 86, *seqq.*)

From this general view of poetry, on the canvass of Aristotle, but entirely after his own manner, the writer proceeds to give the rules and the history of the drama, adverting principally to tragedy, with all its constituents and appendages of diction, fable, character, incidents, chorus, measure, music, and decorations. In this part of the work, according to the interpretation of the best critics, and indeed (I think) according to the manifest tenor of the epistle, he addresses himself entirely to the two young Pisos, pointing out to them the difficulty, as well as the excellence of the dramatic art, insisting on the avowed superiority of the Grecian writers, and ascribing the comparative failure of the Romans to negligence and the love of gain. The poet, having exhausted this part of his subject, suddenly drops a second, or dismisses at once no less than two of the three persons to whom he originally addressed his epistle, and, turning short on the elder Piso, most earnestly conjures him to ponder on the danger of precipitate publication, and the ridicule to which the author of wretched poetry exposes himself. From the commencement of this partial address, *O major juvenum*, &c. (*v.* 366, *seqq.*) to the end of the poem, *almost a fourth part of the whole*, the second person plural, *Pisones!—Vos!—Vos, O Pompilius sanguis!* &c., is discarded, and the second person singular, *Tu, Te, Tibi*, &c., invariably takes its place. The arguments, too, are equally relative and personal, not only showing the necessity of study, combined with natural genius, to constitute a poet, but dwelling on the peculiar danger and delusion of flattery to a writer of rank and fortune, as well as the inestimable value of an honest friend to rescue him from derision and contempt. The poet, however, in reverence to the Muse, qualifies his exaggerated description of an infatuated scribbler with a most noble encomium on the use of good poetry, vindicating the dignity of the art, and proudly asserting that the most exalted characters would not be disgraced by the cultivation of it.

'*Ne forte pudori*
Sit tibi Musa, lyræ solers, et cantor Apollo.'

It is worthy of observation, that in the satirical picture of a frantic bard, with which Horace concludes his epistle, he not only runs counter to what might be expected as a corollary of an Essay on the *Art of Poetry*, but contradicts his own usual practice and sentiments. In his epistle to Augustus, instead of stigmatizing the love of verse as an abominable phrensy, he calls it a *slight madness* (*levis hæc insania*), and descants on its good effects (*quantas virtutes habeat, sic collige!*). In another epistle, speaking of himself, and his attachment to poetry, he says,

> '*Ubi quid datur oti,*
> *Illudo chartis: hoc est mediocribus illis*
> *Ex vitiis unum,*' &c.

All which, and several other passages in his works, almost demonstrate that it was not without a particular purpose in view that he dwelt so forcibly on the description of a man resolved

> 'in spite
> Of nature and his stars to write.'

Various passages of this work of Horace have been imitated in Vida's *Poeticorum*, in the Duke of Buckingham's *Essay on Poetry*, in Roscommon *On Translated Verse*, in Pope's *Essay on Criticism*, and in Boileau's *Art Poetique*. The plan, however, of this last production is more closely formed than any of the others on the model of Horace's Epistle. Like the first division of the *Ars Poetica*, it commences with some general rules and introductory principles. The second book touches on elegiac and lyric poetry, which are not only cursorily referred to by Horace, but are introduced by him in that part of his epistle which corresponds to this portion of the present work. The third, which is the most important, and by much the longest of the piece, chiefly treats, in the manner of Horace, of dramatic poetry; and the concluding book is formed on the last section of the Epistle to the Pisos, the author, however, omitting the description of the frantic bard, and terminating his critical work with a panegyric on his sovereign. Of all the modern Arts of Poetry, Boileau's is the best. It is remarkable for the brevity of its precepts, the exactness of its method, the perspicacity of the remarks, the propriety of the metaphors; and it proved of the utmost utility to his own nation, in diffusing a just mode of thinking and writing, in banishing every species of false wit, and introducing a pure taste for the simplicity of the ancients. Boileau, at the conclusion of his last book, avows, and glories, as it were, in the charge, that his work is founded on that of Horace.

> 'Pour moi, qui jusqu'ici nourri dans la Satire,
> N'ose encore manier la Trompette et la Lyre;
> Vous me venez pourtant, dans ce champ glorieux;
> Vous offrir ces leçons, que ma Muse au Parnasse,
> Rapporta, jeune encore, *du commerce d'Horace.*' "

1–18. 1. *Humano capiti cervicem pictor equinam*, &c. The epistle begins with the general and fundamental precept of preserving a unity in the subject and disposition of every piece. A poet who neglects this leading principle, and produces a work, the several parts of which have no just relation to each other or to one grand whole, is compared to a painter who puts on canvass a form of heterogeneous character, its mem-

bers taken from all kinds of animals. Both are equally deserving of ridicule.—2. *Varias inducere plumas.* "To spread plumage of various hues," *i. e.*, parti-colored plumage. *Inducere* ("to spread") is well applied to the art of painting.—3. *Undique.* "From every quarter of creation," *i. e.*, from every kind of animal.—*Ut turpiter atrum*, &c. "So that a beauteous woman above may foully terminate below in a loathsome fish." Some connect *turpiter* with *atrum*, but this wants spirit.—6. *Pisones.* The father and his two sons. Compare Introductory Remarks, near the commencement.—*Isti tabulæ.* Referring to the picture which has just been described. *Isti* marks contempt.—7. *Cujus, velut ægri somnia, vanæ fingentur species.* "The ideas in which, like a sick man's dreams, shall be formed without any regard to sober reality."—9. *Reddatur.* "Can be assigned," *i. e.*, belongs.—*Pictoribus atque poetis*, &c. "Painters and poets (some one may say) have always enjoyed an equal privilege of attempting any thing at pleasure." This is supposed to come from the mouth of an objector; and the poet's reply, which is immediately subjoined, defines the use, and fixes the character of *poetic licence*, which unskillful writers often plead in defence of their transgressions against the law of *unity.*—*Scimus, et hanc veniam*, &c. The idea is this: We know it, and concede the privilege, and claim the same in our turn, but still within certain limits.—12. *Sed non ut placidis coëant immitia*, &c. The meaning is, that poetical or any other licence must never be carried so far as to unite things that are plainly and naturally repugnant to each other.—13. *Geminentur.* "May be matched."—14. *Inceptis gravibus plerumque et magna professis*, &c. "Oftentimes to lofty beginnings, and such as promise great things, are sewed one or two purple patches, in order to make a brilliant display," &c., *i. e.*, often, after exordiums of high attempt and lofty promise, we are amused with the description of a grove and altar of Diana, the meanders of a stream gliding swiftly through pleasant fields, the River Rhine, or a rainbow, like so many purple patches in a garment, that make, it is true, a great show, but then are not in their proper place. The poet here considers and exposes that particular violation of uniformity into which young poets especially, under the influence of a warm imagination, are too apt to run, arising from frequent and ill-timed descriptions.—18. *Sed nunc non erat his locus.* "But at present these were out of place." Observe here the use of the imperfect of the substantive verb, where we would employ the present.

19, 20. 19. *Et fortasse cupressum scis simulare*, &c. "And perhaps thou knowest how to imitate a cypress," *i. e.*, to paint one. Horace compares the poets, whom he has just been censuring, to a painter who had learned to draw nothing but a cypress-tree. As this painter, therefore, would represent the cypress in every picture he was engaged to execute, so these poets, altogether unequal to the management of any individual subject in a proper way and with a proper regard to unity of design, were accustomed to indulge in insulated descriptions, and in common-place topics, which had no bearing whatever on the main subject.—20. *Quid hoc, si fractis enatat exspes*, &c. "What is this to the purpose, if he, who is to be painted for a given price, is to be represented as swimming forth hopeless from the fragments of a wreck?" Persons who had lost their all by shipwreck were accustomed to solicit charity by carrying around with them a painting in which the misfortune which had befallen

them was depicted. In the present case, therefore, Horace supposes a shipwrecked mariner to have employed a painter for this purpose who knew only how to draw a cypress, and he asks of what value such an object would be in the intended picture, or how it could have any effect in exciting the compassion of others.

21–25. 21. *Amphora cœpit institui; currente rota cur urceus exit?* A bad poet opens his poem with something great and magnificent, but amuses himself with trifles. A bad potter begins a large and beautiful vase, but produces only a pitcher. *Rota* is here the potter's wheel.—23. *Denique sit quidvis, simplex duntaxat et unum.* "In a word, be the object what it may, let it only be simple and uniform."—24. *Maxima pars vatum decipimur specie recti,* &c. "The greatest part of us poets, O father, and ye youths worthy of such a father, are misled by an appearance of correctness." The idea intended to be conveyed is as follows: These and other faults, which have just been mentioned, are therefore to be carefully avoided, but we must, at the same time, guard against passing to the other extreme. And this advice becomes the more important, since the fault itself wears the appearance of a virtue, and is therefore but too apt to mislead.—25. *Brevis esse laboro,* &c. "For example, I strive to be concise." In striving to avoid diffuseness, we often, from want of judgment, become obscure.

26–37. 26. *Sectantem lenia nervi,* &c. "Strength and spirit fail him who seeks after a subdued mode of expression," *i. e.*, smoothness and refinement.—27. *Professus grandia.* "He who aims at the sublime." Literally, "one having professed great things." Horace is thought by some to mean himself here.—29. *Prodigialiter.* "After a marvellous manner," *i. e.*, so as to amaze people. This word occurs only here and in Columella (iii., 3).—32. *Æmilium circa ludum faber unus,* &c. "An artist about the Æmilian school shall, in a manner superior to all others, both express the nails, and imitate in brass the soft and flexible hair, yet will he fail in the completion of his work, because he will not know how to give a just proportion to the whole." The commencement of this sentence, when paraphrased, will run as follows: Among the artists who dwell around the Æmilian school, there will probably be some individual or other who, &c. According to the scholiast, Æmilius Lepidus had a school of gladiators where was subsequently the public bath of Polycletes. In the neighborhood of this school many artists appear to have resided.—*Unus.* We have followed Bentley, Fea, and Orelli in making *unus* here equivalent to *unus omnium,* i. e., *præter ceteros.* (Compare *Epode* xii., 4; *Sat.* i., 10, 42; ii., 3, 24.) Fea shows from various places of Pliny that to imitate the hair well was a great point of excellence.—35. *Si quid componere curem.* "If I should care to compose any thing," *i. e.*, were I about to bestow labor upon any work.—36. *Naso pravo.* "With a deformed nose," *i. e.*, one out of shape, crooked, ugly.—37. *Spectandum.* "To be gazed at," *i. e.*, remarkable.

38–47. 38. *Sumite materiam vestris,* &c. "Do ye who write take a subject equal to your powers, and consider long," &c. The poet here lays down another precept, which results directly from what has just preceded. If in the labor of literature as well as in the works of art it is all import-

ant to produce a complete and finished *whole*, it becomes equally important for us to be well acquainted with the nature and extent of our talents, and to select such a subject as may be proportioned to them.—40. *Potenter.* "In accordance with his abilities." Equivalent to the Greek κατὰ δύναμιν.—41. *Nec facundia deseret hunc, nec lucidus ordo.* The poet here enumerates the advantages which result from our selecting a subject proportioned to our powers, namely, "eloquence of expression" (*facundia*), *i. e.*, a proper command of language, and "lucid arrangement" (*lucidus ordo*).—42. *Ordinis hæc virtus erit et Venus*, &c. "This will constitute the chief excellence and the beauty of method (or I am much deceived), that the writer say at the very moment those things which ought at the very moment to be said, that he put off most things and omit them for the present," *i. e.*, that he state merely those things at present which are requisite for the due understanding of his intent and meaning, and reserve the other ideas and images which may now be crowding into his mind for another and more fitting opportunity.—45. *In verbis etiam tenuis cautusque serendis.* "Nice and cautious, too, in the employment of words." *Tenuis* here has reference to nice and delicate taste, and is equivalent to the Greek λεπτός.—46. *Hoc amet, hoc spernat promissi carminis auctor.* According to the arrangement in the common editions, this verse and the one immediately preceding are transposed. The propriety, however, of Bentley's position of these lines, which we have followed in our text, all must allow. Gesner observes in its favor that it was customary with the copyists, when a line was misplaced by them, to denote such displacing by very minute marks, which might easily become obliterated in the lapse of time. To the same effect are the words of Baste (*Comment. Paleogr.*, p. 858). The expressions in the text, *hoc amet, hoc spernat*, are equivalent to *aliud verbum amplectatur, aliud rejiciat.*—47. *Callida junctura.* "Some skillful arrangement." *Junctura*, observes Hurd, as here employed by the poet, is a word of large and general import, and the same in expression as order or disposition in a subject. The poet would say, "Instead of framing new words, I recommend to you any kind of artful management by which you may be able to give a new air and cast to old ones."

49–52. 49. *Indiciis monstrare recentibus abdita rerum.* "To explain abstruse subjects by newly-invented terms." The allusion in *abdita rerum* is to things hitherto lying concealed, and now for the first time brought to light, *i. e.*, inventions and discoveries, which need, of course, newly-invented terms to enable others to comprehend them.—50. *Fingere cinctutis non exaudita Cethegis continget.* "It will be allowed to coin words unheard of by the ancient Cethegi," *i. e.*, entirely new, not known from the earliest periods of the language. The Cethegi are here put for the ancient Romans generally, and Horace, in full accordance with his subject and the better to mark their antiquity, makes use of an old term *cinctutis* This epithet *cinctutis* properly means "girt," *i. e.*, *cinctu indutus*, and marks the habits of the early Romans. It has a special reference to the Gabine cincture, which was so called when the lappet of the gown, that used to be thrown over the left shoulder, was passed around the back in such a manner as to come short to the breast and there fasten in a knot. This knot or cincture tucked up the gown, and made it shorter and straiter, and consequently better adapted for active employment.—51. *Sumta*

pudenter. "If used with moderation." Literally, "modestly."—52. *Habebunt fidem*. "Will enjoy credit," *i. e.*, will be well received.—*Si Græco fonte cadant parce detorta*. "If they descend, with a slight deviation, from a Grecian source," *i. e.*, if we derive them gently, and without too much violence, from their proper source, that is from a language, as the Greek, already known and approved. The allusion is to Greek terms adopted with a change of termination, as Keightley correctly remarks, and not, as Orelli thinks, to a mere imitation of Greek structure, as in *centimanus*, *tauriformis*, &c.

53–59. 53. *Quid autem Cæcilio Plautoque*, &c. Horace complains that the earlier poets, such as Cæcilius, Plautus, &c., were allowed to coin new words, but that this same privilege was denied to writers of a later age, such as Virgil, &c.—55. *Acquirere pauca*. Supply *nova nomina*. We have already called attention in the course of these notes to some of the terms coined by Horace.—*Invideor*. Consult *Zumpt*, § 113. Orelli regards the present usage of *invideor*, for the usual *invidetur mihi*, as one of the innovations brought in by Horace, and to which he here alludes.—59. *Signatum præsente nota procudere nomen*. "To coin a word impressed with the current stamp." Words are here compared to coin which bears the stamp of the reigning prince. *Procudere* is Bentley's felicitous emendation. The common text has *producere*, "to utter," "to put in circulation."

60–63. 60. *Ut silvæ, foliis pronos mutantis in annos*, &c. "As the earliest leaves of the forest, which changes in its foliage with declining years, fall first to the ground." With *mutantis* supply *se*. We have adopted the simple and elegant emendation of Wakefield. The common text has *ut silvæ foliis pronos mutantur in annos*. Horace seems here to have had in view that fine similitude of Homer, in the sixth book of the Iliad (146, *seqq.*), comparing the generations of men to the annual succession of leaves: Οἵη περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν· κ. τ. λ.—63. *Sive, recepto terra Neptuno*, &c. "Whether, the sea being received within the bosom of the land, a regal work shields navies from the northern blasts; or what was long a sterile marsh, and fit only for oars, now nurtures," &c. The allusion is to the *Portus Julius*, or Julian Harbor, constructed by Agrippa, under the orders of Augustus, and also to the draining of part of the Pontine Marshes, and the checking of the inundations of the Tiber. Agrippa made an opening in the dam which ran across the Sinus Puteolanus, from Baiæ to the opposite shore. He also cut through, at the same time, the small neck of land which parted the Avernian from the Lucrine Lake. The Portus Julius was in this way created, the name being given by Agrippa to the united waters of the Avernian and Lucrine Lakes, together with the fortified entrance through the dam. This harbor was found large enough to hold a numerous fleet of vessels of war, and sufficed for the daily exercise of 20,000 seamen; and it is to this practice of exercising his galleys and men that Augustus is said to have been indebted for his victory over Sextus Pompeius.

65–71. 65. *Sterilisve diu palus aptaque remis*, &c. The reference is to the draining of a part of the Pontine Marshes (*Pomptinæ paludes*), the second of the public works mentioned at the beginning of the previous

note. The final syllable in *palus* is here shortened by poetic licence. Compare *Servius, ad Virg., Æn.*, ii., 65; vi., 107; *Priscian*, xvii., 83.—67. *Seu cursum mutavit iniquum frugibus amnis*, &c. Alluding to the third public work, mentioned in the beginning of note on verse 63, the checking, namely, of the inundations of the Tiber.—68. *Mortalia facta peribunt*, &c. "(However all this may be, still) mortal works are destined to have an end." If, argues the poet, these splendid works of public utility can not withstand the power of all-destroying Time, how can the lighter and more evanescent graces of language ever hope to escape?—69. *Nedum sermonum stet honos et gratia vivax.* "Much less shall the bloom and elegance of language continue to flourish and endure." *Vivax* must be joined, in construction, with *stet*, and the expression *stet vivax* becomes equivalent to *floreat, maneatque.*—71. *In honore.* "In esteem." —*Si volet usus, quem penes*, &c. "If custom shall so will it; under whose sovereign control is the decision, and right, and standard of language."

73–78. 73. *Res gestæ regumque ducumque*, &c. From reflections on *poetry at large*, Horace now proceeds to *particulars;* the most obvious of which being the different *forms* and *measures* of poetic composition, he considers, in this view (from line 75 to 86), the four great species of poetry, to which all others may be reduced, the *Epic, Elegiac, Dramatic*, and *Lyric.*—74. *Quo numero.* "In what numbers," *i. e.*, in what kind of measure.—75. *Versibus impariter junctis.* Referring to elegiac verse, and the alternate succession, in its structure, of hexameters and pentameters.—*Querimonia primum.* The reference is to lamentations for the death of friends or of eminent persons, not to the complaints of despairing lovers. The common derivation of ἔλεγος is from ἒ ἒ λέγειν, "to cry woe! woe!" and is defended by Hermann (*Zeitschrift für die Alterthums.*, 1836, *N.* 66), who supposes the latter part of the earlier pentameters to have ended continually with the form ἒ ἒ λεγ', ἒ ἒ λέγε. Müller, on the other hand, regards the term ἔλεγος as not of Grecian, but Asiatic origin. (*Hist. Gr. Lit.*, p. 106.) Horace, it will be perceived, follows the common derivation of the term.—76. *Voti sententia compos.* "The thoughts that have attained their wished-for object," *i. e.*, successful desires. The allusion is to erotic themes, the application of the ἔλεγος to which was brought in by Mimnermus. Horace makes no mention of the protreptic or martial elegies of Callinus and Tyrtæus, or the didactic ones of Solon.—77. *Exiguos elegos.* "The lowly elegiacs." So called, both from the nature of their subjects, as inferior in dignity and grandeur to epic themes, and from the shortened form of the metre.—78. *Grammatici certant.* The grammarians here meant are the critics of the Alexandrian school, and the allusion appears to be slightly ironical to the comparatively frivolous inquiries that most commonly occupied their attention. The elegies of Callinus are generally regarded as the earliest. Their themes were warlike; and he is supposed to have flourished about 730 B.C. The elegy was first adapted to plaintive themes by Simonides, who was born 556 B.C. The opinion, therefore, which Horace adopts, that the ἔλεγοι was originally applied to plaintive subjects, does not appear to be correct.

79–85. 79. *Archilochum proprio rabies armavit iambo.* "Rage armed Archilochus with his own iambus." Alluding to the satires of this poet, in which the iambic measure was employed, and also to the story of Ly-

cambes and Neobule. Horace, by the use of the term *proprio*, expressly ascribes to this poet the invention of iambics. The opinion entertained by some critics that Archilochus merely improved this measure to such a degree as to remain ever after the model of it, and that he was not the actual inventor, may be seen urged in *Schoell, Hist. Lit. Gr.*, vol. i., p. 199. —80. *Hunc socci cepere pedem, grandesque cothurni.* "This foot the sock and the stately buskin adopted." The *soccus*, or low shoe of *comedy*, and the *cothurnus*, or buskin of *tragedy*, are here figuratively used to denote these two departments of the drama respectively.—81. *Alternis aptum sermonibus*, &c. "As suited for dialogue, and calculated to surmount the tumult of an assembled audience, and naturally adapted to the action of the stage." Compare Aristotle, *Poet.*, 10: Μάλιστα λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστι· σημεῖον δὲ τούτου· πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους.—*Populares vincentem strepitus.* There are many reasons, observes Francis, given to explain this remark. The cadence of iambics is more sensible, and their measures are more strongly marked than any other. ("*Insignes percussiones eorum numerorum.*" *Cic., de Orat.*, iii., 47.) The pronunciation is more rapid, and this rapidity forms, according to Aristotle, a greater number of sharp sounds. Dacier adds, that the iambic, being less different from common conversation, more easily engaged the attention of an audience. The trochaic or dancing measure first prevailed in tragedy, which was originally nothing more than a choral song. When the dialogue was introduced and formed part of the performance, the iambic or conversational measure came in.—83. *Fidibus.* "To the lyre."—84. *Et pugilem victorem, et equum certamine primum.* Alluding to the lyric flights of Pindar.—85. *Et juvenum curas et libera vina.* "And the love-sick feelings of the young, and wine's unbounded joys." The reference is to Sappho and Anacreon.

86–92. 86. *Descriptas servare vices operumque colores*, &c. "Why am greeted with the name of poet, if I am unable, and in fact know not how, to observe the distinctions (just mentioned) that have been marked out (by custom and usage), and the different characters that productions should have in the different species of verse?" *Colores* refers to both the style and the versification.—89. *Res comica.* "A comic subject."—90. *Privatis.* "Of a familiar cast," *i. e.*, such as are used in describing the *private* life that forms the basis of comedy, but are unsuited for kings, heroes, and the other characters of tragedy.—91. *Cœna Thyestæ.* The celebrated "banquet of Thyestes," for example, would be offended, &c., if, for instance, it were related by the ἐξάγγελος, who came to announce it to the audience, in the same kind of terms as those in which Simo narrates the funeral of Chrysis in the Andrian Female of Terence. (*Keightley, ad loc.*) The banquet of Thyestes is here put for any tragic subject (*res tragica*), the story of Thyestes being one of the most tragic nature.—92. *Singula quæque locum teneant sortita decenter.* "Let each particular species of writing, when once it has had its proper place allotted to it, hold that place in a becoming manner." Literally, "having obtained its allotted place." The construction is *singula quæque, sortita* locum, *tenent* eum *locum decenter.*

93–96. 93. *Vocem tollit.* "Raises its voice." Compare the scholiast: "*Grandioribus verbis utitur.*" The poet means that the rule just laid

down by him is not, however, without exceptions, and he proceeds to state instances where comedy rises to the tragic, and tragedy sinks to the comic level.—94. *Iratusque Chremes tumido delitigat ore.* "And angry Chremes rails in swelling strain." Alluding to the *Andrian Female* of Terence (act v., sc. 3), where the irritated Chremes breaks out against his son.—95. *Et tragicus plerumque dolet sermone pedestri.* "And sometimes the tragic poet grieves in humble style." The poet, by a common figure, is here made to do what he represents his characters as doing. Bentley insists that *tragicus* can not stand here alone, whether we understand *scriptor* or *actor*, and that, therefore, it qualifies *Telephus*, &c. Hence he removes the stop after *pedestri*. We have preferred following, however, the common punctuation and mode of explaining the verse.—96. *Telephus et Peleus.* The stories of each of these princes became the subjects of tragedies. The allusion in the case of Telephus is to his wanderings in quest of his parents, and to the poverty in which he was involved at the time. Peleus, as is well known, was driven into exile from the court of his father Æacus for having been accessary to the murder of his brother Phorbas.—*Uterque projicit ampullas et sesquipedalia verba.* "Cast each aside bombastic expressions and words a foot and a half long," *i. e.*, containing a foot and a half. These were, of course, chiefly compounds. The old Latin tragedians were extremely fond of using them. Aulus Gellius (xix., 7) gives the following examples from the Alcestis of Lævius: "*Aurora pudoricolor . . . . curis intolerantibus . . . . Nestor triseclisenex et dulcioreloquus.*" To which add *rudentisibilus, velivolitantibus navibus*, &c. The term *ampulla* properly denotes a species of vial or flask for holding oil or vinegar, having a narrow neck, but swelling out below. Hence the word is figuratively taken to signify inflated diction, tumid language, bombast, rant, &c.

99, 100. 99. *Non satis est pulchra esse poemata; dulcia sunto.* "It is not enough that poems be beautiful, let them also be affecting." The reference in *poemata* is principally to dramatic compositions, and the idea intended to be conveyed is this, that the avoidance of faults and the adherence to rules, though they give beauty to a piece, will not suffice; it must affect the feelings also. The following outline will give a connected view of the remainder of this epistle. Horace's discrimination of the several styles that belong to the different species of poetry leads him, as has before been remarked, to consider the *diction* of the drama, and its accommodation to the *circumstances* and *character* of the speaker. A recapitulation of these circumstances carries him on to treat of the due management of *characters already known*, as well as of sustaining those that are entirely *original*. To the first of these the poet gives the preference, recommending *known characters* as well as *known subjects*, and, on the mention of this joint preference, the author leaves further consideration of the *diction*, and glides into discourse upon the *fable*, which he continues down to the 152d verse. Having dispatched the *fable*, the poet proceeds to the consideration of the *characters*; not in regard to suitable *diction*, for of that he has already spoken, but with reference to the *manners*; and in this branch of his subject he has as judiciously borrowed from the *Rhetoric* of Aristotle, as in other parts of his epistle from the *Poetics*. He then directs, in its due place, the proper conduct of particular *incidents of the fable*, after which he treats of the *chorus*, from which he naturally passes

to the *history* of theatrical *music*, which is as naturally succeeded by an account of the *origin* of the *drama* itself, commencing with the early dithyrambic song, and carried down to the establishment of the new Greek comedy. From this he proceeds easily and gracefully to the *Roman stage*, acknowledging the merits of the writers, but pointing out their defects, and assigning the causes. He then subjoins a few general observations, and concludes his long discourse on the drama, having extended it to 275 lines. This discourse, together with the result of all his reflections on poets and poetry, he then applies, in the most earnest and personal manner, to the elder Piso, and with a long peroration, to adopt an oratorical term, concludes the epistle.

101–112. 101. *Ut ridentibus arrident*, &c. From verse 101 to 118 we have particular directions to the actors. It is not enough, according to Horace, that the poet has done *his* part well in a drama, the actor also must do it justice by expressing all the passions in it. (*Keightley, ad loc.*)—103. *Lædent.* "Will affect."—104. *Male si mandata loqueris.* "If thou shalt speak the part assigned thee badly," *i. e.*, if thou shalt not act up to thy true character. The reference throughout the whole passage is, as will be plainly perceived, to the actor on the stage. Hence the explanation given to *mandata* by Jason de Nores, "*tibi a scriptore tradita.*"—107. *Ludentem lasciva.* "Sportive expressions, a playful look."—108. *Prius.* "From our very birth." Equivalent to *a primo ortu.*—109. *Juvat.* "She delights," *i. e.*, makes us joyful.—111. *Post.* "In process of time," *i. e.*, as we advance toward maturer years. *Post* is here opposed to *prius* in verse 108.—112. *Si dicentis erunt fortunis absona dicta*, &c. "If the word of the speaker shall be unsuited to his station in life, the Roman knights and commons will raise a loud laugh at his expense." The expression *equites peditesque* is meant to comprehend the whole audience, as well the educated and respectable as the uneducated and common portion. In applying the term *pedites* to the common people, the poet adopts a playful form of speech, borrowed from military language, and marking a sportive opposition to the word *equites*.

114–119. 114. *Intererit multum*, &c. What follows is directed to the poet and the actor alike, as the former is to supply the language, the latter the delivery. (*Keightley, ad loc.*)—*Divusne loquatur an heros.* Many MSS. and editions have *Davusne*, but as it is evidently tragedy alone which Horace has in view, this reading, referring as it does to one of the characters in Latin comedy, must be rejected. (*Orelli, ad loc.*)—115. *Maturus.* "Ripe for the tomb," *i. e.*, far advanced in years.—116. *Matrona potens.* "A lady of rank." More literally, "of powerful family."—*Sedula nutrix.* "A sedulous nurse," *i. e.*, careful, anxious, &c.—117. *Mercatorne vagus, cultorne virentis agelli.* The *mercator vagus* is one who has travelled much, has become acquainted with the manners and customs of various nations, and who is not only, in consequence of this, become more refined in his own habits, but also more shrewd, astute, and discerning. The *cultor virentis agelli*, on the other hand, is a plain, honest country-farmer, of rustic manners and simple mind.—118. *Colchus an Assyrius; Thebis nutritus an Argis.* The Colchians were savage and inhospitable, the Assyrians refined, crafty, and voluptuous. The Thebans labored under the imputation of dullness (*Epist.* ii., 1, 244), the Argives were high-

spirited and proud.—119. *Aut famam sequere, aut sibi convenientia finge, scriptor.* "Thou that writest, either follow tradition, or invent such characters as are uniformly consistent with themselves." The connection, observes Hurd, lies thus: "Language must agree with *character*, *character* with *fame*, or at least with *itself*. Poets, therefore, have two kinds of characters to labor upon, either such as are already known, or such as are of their own invention. In the first they are not at liberty to change any thing; they must represent Achilles, Ajax, and Ulysses, in accordance with poetical tradition. And as to what they invent themselves, it must be uniform and of a piece."

120–127. 120. *Honoratum si forte reponis Achillem.* "If haply thou dost represent anew the honored Achilles," *i. e.*, dost represent anew, after Homer, Achilles honored in the verses of that ancient bard.—121. *Impiger, iracundus, inexorabilis, acer.* "Let him be indefatigable, wrathful, inexorable, impetuous." Supply *sit*, and compare the description given of this warrior in the Iliad (xx., 401).—123. *Sit Medea ferox, invictaque.* Horace, observes Hurd, took this instance from Euripides, where the *unconquered fierceness* of this character is preserved in that due mediocrity which nature and just writing demand.—*Flebilis Ino.* "Let Ino be a weeping one." This was probably her character in the lost play of Euripides named from her.—124. *Ixion.* Both Æschylus and Euripides wrote plays on this subject.—*Vaga.* "A wanderer." She is so described in the Prometheus Vinctus of Æschylus.—*Orestes.* An allusion to the play of that name by Euripides.—125. *Si quid inexpertum scenæ committis.* "If thou committest to the stage any thing hitherto untried."—126. *Personam novam.* "A new character."—127. *Aut sibi constet.* "Or, (if it undergo any change), let it be consistent (in that change) with itself." The common reading is *et sibi constet*, for which we have given the emendation of Hurd. The change, though slight in a verbal point of view, is otherwise important. The rule, as Hurd remarks, appears from the reason of the thing, and from Aristotle, and is this: "Let a uniformity of character be preserved, or at least a consistency," *i. e.*, either let the manners be exactly the same from the beginning to the end of the play, as those of Medea and Orestes, for instance, or, if any change be necessary, let it be such as may consist with, and be easily reconciled to the manners previously attributed, as is seen in the case of Electra and Iphigenia. The common reading is tautological.

128. *Difficile est proprie communia dicere.* "It is difficult to handle common topics in such a way as to make them appear our own property." Many commentators regard *communia*, in this passage, as equivalent to *ignota indictaque*, and as indicating *new* subjects, such, namely, as have never been handled by any previous writer, and are therefore common to all. This, however, is decidedly erroneous. The meaning of this axiom of Horace should be explained according to its most obvious sense, which is, as we have rendered the passage above, that it is difficult to enter on subjects which every man can handle in such a way as to make them appear our own property, from the manner in which we alone are able to treat them. Boileau used to say that he found this explanation in Hermogenes (*De Gravit. apt. dicend.*, § 30), and he labored strenuously to support its correctness. In the *British Critic*, vol. v., p. 356, the opinion of Gaudius to the same effect is cited by Dr. Parr.

129–135. 129. *Tuque rectius Iliacum*, &c. "And yet with more success dost thou dramatize the Iliad." More literally, "dost thou draw asunder the Ilian song into acts." Observe here the force of the connecting conjunction in *tuque*. The poet has just stated how difficult it is to handle a common subject in such a way as to make it appear like a new one, and our own private property. But, though he acknowledges the difficulty of the undertaking, he by no means dissuades from it. On the contrary, he recommends it as the more correct and becoming course Compare the remark of Gaudius, already referred to in the preceding note. "*Difficile est ita tractare communia ..... ut tua propria, seu privata, seu nova fiant.* Hunc tamen ego conatum tibi suadeo."—131. *Publica materies privati juris erit.* "A common theme will become thy private property." The poet now proceeds to explain in what way we must act if we wish "*proprie communia dicere.*" The expression *publica materies* serves directly to elucidate the true meaning of the term *communia* in the 128th verse.—*Si nec circa vilem patulumque moraberis orbem.* "If thou shalt neither dwell upon a round of particulars, trite in their nature and open unto all." The poet lays down three rules for attaining the object in view, of which this is the first, and the meaning is, that, in handling a common topic, we must not spend our time on the system or circle of fables in vogue among all poets in relation to it, but must strike out something new for ourselves.—133. *Nec verbum verbo curabis reddere*, &c. The second rule: not to be translators instead of imitators. —135. *Nec desilies imitator in arctum*, &c. The third rule: not to be slavish in our imitation, or advance so far as to involve ourselves in circumstances whence we can not retreat with honor, or without violating the very laws we have established for the conduct of the poem. Hence the passage may be rendered as follows: "Nor shalt leap, as an imitator, into such straits, whence either a sense of shame or the rules of thy work may forbid thee to retreat," *i. e.*, nor, like a servile imitator, shalt fetter thyself by such narrow rules as to be entangled beyond the power of retreat, without violating what honor and the rules of our work demand.—*Arctum.* Understand *locum.* Some commentators suppose that the reference is here to the fable of the goat in the well.

136–141. 136. *Nec sic incipies*, &c. We have here a general rule with regard to the opening verses of a poem. Whatever we may write, our opening should be simple, and without pomp or pretension.—*Ut scriptor cyclicus olim.* "Like the cyclic bard of old." By the cyclic poets are meant a class of bards who selected for the subjects of their productions things transacted as well during the Trojan war as before and after, and who, in treating these subjects, confined themselves within a certain round or cycle of fable. From the hackneyed nature of these themes, the term *cyclicus* came at length to denote a poet of inferior rank, and, indeed, of little or no merit.—137. *Fortunam Priami cantabo et nobile bellum.* Ἀείσω Πριάμοιο τύχην πόλεμόν τε κλεεννόν.—139. *Parturiunt montes*, &c. Alluding to the well-known fable of the mountain and the mouse, and applied, as a proverbial expression, to all pompous and imposing beginnings which result in nothing.—140. *Quanto rectius hic, qui nil molitur inepte.* "How much more correctly does he begin who attempts nothing injudiciously." The allusion is to Homer, and Horace opposes to the pompous and swelling exordium of the cyclic poet the modesty and re-

serve of Homer in the beginning of the Odyssey.—141. *Dic mihi, Musa, virum*, &c. Horace here includes in two lines the three opening verses of the Odyssey. The Roman poet does not mean his lines as a translation of these, in the strict sense of the term, but merely wishes to convey, in his native tongue, some idea of the simplicity and modesty that mark the Homeric exordium.

143-151. 143. *Non fumum ex fulgore*, &c. The meaning is that Homer does not seek to begin with a flash and end in smoke, but out of smoke to bring glorious light, and surprise us with the brilliant and dazzling creations of his fancy.—144. *Speciosa miracula.* "His brilliant wonders."—145. *Antiphaten, Scyllamque*, &c. Antiphates was king of the Læstrygones, a gigantic and cannibal race, placed by some expounders of mythology in Sicily. (Compare *Odyss.*, x., 80, *seqq.*) On Scylla and Charybdis, see *Odyss.*, xii., 85, *seqq.* By *Cyclope* is meant Polyphemus. *Odyss.*, ix., 152, *seqq.*—146. *Nec reditum Diomedis*, &c. Horace does not mean by the "Return of Diomede" any particular production of Homer's, but only wishes to give us a general idea of his manner of writing, and to show that he does not, like some droning cyclic poet, begin with events which happened long before the main action of his poem, and had no immediate or necessary connection with it. Antimachus, a cyclic bard, had made a poem on the Return of Diomede, and commenced the adventures of that hero from the death of his uncle Meleager, by which means he gave a ridiculous beginning to the action that formed the subject of his work. Welcker thinks that the "Return" here meant is that of Diomede to Ætolia after the close of the second Theban war, and not his return from Troy. —147. *Nec gemino bellum*, &c. Another cyclic poet began an account of the Trojan war with the nativity of Helen, or the story of Leda and the eggs. He is supposed to have been Stasinus, and the passage in question to have occurred in the Cyprian epics.—148. *In medias res.* Horace means that Homer, at the outset of the Iliad, does not delay us by a previous explanation of the causes which brought on the angry strife between Achilles and Agamemnon, but commences at once with an allusion to the wrath of Pelides (Μῆνιν ἄειδε θεά!), as if the causes that led to it were already known to his hearer.—149. *Non secus ac notas.* "Just as if well known."—150. *Tractata nitescere.* A metaphor taken from things polished from the force of handling. History, and a poet's imagination, may furnish him with a great variety of incidents, but his own judgment must direct him in the choice of them. So here Homer is said to omit those parts of the story which could not be invested with poetic splendor.—151. *Atque ita mentitur, sic vera falsis remiscet*, &c. "And moulds his fictions in such a way, so blends what is false with what is true," &c. The meaning is, that Homer so intermingles fiction with reality throughout the whole of his poem, and so strictly connects all the parts, as to give the entire production an air of probability, and make the beginning, middle, and end exactly correspond.

153–157. 153. *Tu quid ego*, &c. We have here some remarks on the necessity of marking and preserving the distinguishing characteristics of the four ages of man. Observe that *tu* refers to the *scriptor.*—154. *Si fautoris eges*, &c. "If thou wantest an applauder waiting until the curtain rises," *i. e.*, an applauding spectator who will wait until the end of

the play. Literally, "waiting for the curtain." We have rendered this phrase in accordance with Roman usage. If translated with reference to modern custom, it would be "who will wait until the curtain falls." Consult note on *Epist.* ii., 1, 189.—155. *Vos plaudite.* All the old tragedies and comedies acted at Rome concluded in this manner. The phrase is equivalent to our modern expression, "your plaudits," or "clap your hands." Who the *cantor* was that addressed these words to the audience is a matter of dispute. Dacier thinks it was the whole chorus; others suppose it to have been a single actor, the one that spoke last; some, the prompter; and some, the composer. The second of these opinions is probably the more correct one. The ancient plays were all in recitative, and therefore *cantor* may here be rendered "the actor."—157. *Mobilibusque decor naturis dandus et annis.* "And a suitable character assigned to changing dispositions and years," *i. e.*, a certain decorum or propriety must be observed in depicting the natures or dispositions of men, as they change with advancing years.

158–165. 158. *Reddere voces.* "To express himself in words," *i. e.*, who has now learned to speak. Literally, "to give back words," *i. e.*, in reply to words spoken to him. The poet here begins with a beautiful description of the different ages of life, based, in a great degree, upon the description given by Aristotle in his *Art of Rhetoric.*—*Et pede certo,* &c. "And imprints the ground with a firm footstep," *i. e.*, is able to walk alone.—159. *Paribus.* "With his companions in years." Compare *Aristotle, Rhet.*, ii., 11: *καὶ φιλόφιλοι, καὶ φιλέταιροι, μᾶλλον τῶν ἄλλων ἡλικιῶν.*—*Et iram colligit et ponit temere.* "And is quick in contracting and in laying aside anger." Compare *Aristotle, ibid.*: *καὶ θυμικοὶ καὶ ὀξύθυμοι, καὶ οἷοι ἀκολουθεῖν τῇ ὁρμῇ.*—160. *Et mutatur in horas.* Compare *Aristotle, ibid.*: *εὐμετάβολοι δὲ καὶ ἀψίκοροι πρὸς τὰς ἐπιθυμίας.*—161. *Tandem custode remoto.* The word *tandem* marks, in a very pleasing manner, the impatience of the young to be freed from restraint.—162. *Et aprici gramine campi.* Alluding to the gymnastic exercises wont to be performed in the Campus Martius.—163. *Cereus in vitium flecti.* "As pliable as wax in being bent toward vice." With *cereus* compare the Greek *κήρινος.*—164. *Utilium tardus provisor.* "A slow provider of useful things," *i. e.*, slow in discerning his true interests, and in providing for the future. Compare *Aristotle, ibid.*: *καὶ μᾶλλον αἱροῦνται πράττειν τὰ καλὰ τῶν συμφερόντων.*—*Prodigus æris.* Compare *Aristotle, ibid.*: *φιλοχρήματοι δὲ ἥκιστα, διὰ τὸ μήπω ἐνδείας πεπειρᾶσθαι.*—165. *Sublimis.* "High-spirited." Compare *Aristotle, ibid.*: *καὶ μεγαλόψυχοι.*—*Cupidusque.* "And of eager desires." Compare *Aristotle, ibid.*: *καὶ τῶν περὶ τὸ σῶμα ἐπιθυμιῶν, μάλιστα ἀκολουθητικοί εἰσι ταῖς περὶ τὰ ἀφροδίσια, καὶ ἀκρατεῖς ταύτης.*

166–178. 166. *Conversis studiis.* "Our inclinations having undergone a change."—*Ætas animusque virilis.* "The age and spirit of manhood." Aristotle fixes the full vigor of the body from thirty years to thirty-five, and of the mind until about forty-nine. This, of course, is for the climate of southern regions.—167. *Inservit honori.* "Bends the knee to preferment." Literally, "is a slave" to it.—169. *Circumveniunt.* "Encompass."—170. *Quærit, et inventis miser abstinet.* Compare *Aristotle, Rhet.*, ii., 13: *ὥςτε οὔτε ἐπιθυμητικοί, οὔτε πρακτικοί, κατὰ τὰς ἐπιθυμίας,*

ἀλλὰ κατὰ τὸ κέρδος· διὸ σωφρονικοὶ φαίνονται οἱ τηλικοῦτοι, αἵ τε γὰρ ἐπιθυμίαι ἀνείκασι, καὶ δουλεύουσι τῷ κέρδει.—171. *Vel quod res omnes timide gelideque*, &c. Compare *Aristotle, Rhet.*, ii., 13: *καὶ δειλοὶ καὶ πάντα προφοβητικοί· ἐναντίως γὰρ διάκεινται τοῖς νέοις· κατεψυγμένοι γάρ εἰσιν· οἱ δὲ θερμοί· ὥςτε προωδοπεποίηκε τὸ γῆρας τῇ δειλίᾳ· καὶ γὰρ ὁ φόβος κατάψυξίς τίς ἐστι·*—172. *Spe longus.* "Slow to hope." Literally, "long in hope." Compare *Orelli, ad loc.*, and *Aristotle, ibid.*: *δυςέλπιδες διὰ τὴν ἐμπειρίαν.*—*Avidusque futuri.* "And greedy of the future," *i. e.*, fond of life. Aristotle calls the old *φιλοζώους*, and Sophocles (*Frag.* 64, *Dind.*) says of the same period of life, *τοῦ ζῆν γὰρ οὐδεὶς ὡς ὁ γηράσκων ἐρᾷ.*—173. *Difficilis.* "Morose."—*Laudator temporis acti*, &c. "A praiser of by-gone times, when he was a boy, a chastiser and censurer of the young." Compare *Aristotle, ibid.*: *διατελοῦσι γὰρ τὰ γενόμενα λέγοντες· ἀναμιμνησκόμενοι γὰρ ἥδονται.*—175. *Anni venientes*, &c. Aristotle, as already remarked (note on verse 166), considers the powers of the body in a state of advancement till the thirty-fifth year, and the faculties of the mind as progressively improving till the forty-ninth, from which periods they severally decline. This will serve to explain the *anni venientes* and *recedentes* of Horace.—176. *Ne forte seniles*, &c. "We are always to dwell with particular attention upon those things that are joined to, and proper for, each individual age, lest haply the part of age be assigned to youth, the part of manhood to the boy," *i. e.*, lest the old man speak like the youth, the boy like the man.

179–188. 179. *Aut agitur res in scenis aut acta refertur.* "An action is either represented on the stage, or is there related as done elsewhere." The poet now proceeds to state how much of the story should be acted, how much related.—182. *Non tamen intus digna geri*, &c. The idea intended to be conveyed is this, that, though what we see done affects us more strongly than what we merely hear related, still (*tamen*) we must not let this principle carry us so far as to bring upon the stage things only fit to be done behind the scenes (*intus*).—184. *Quæ mox narret facundia præsens.* "Which the animated narrative of some actor, appearing on the stage, may presently relate." *Facundia* is equivalent here to *facundus nuntius.* Some commentators make *præsens* refer to the circumstance of the actor's having been *present* at the scene which he describes. The acceptation in which we have taken it, however, is much more simple and obvious.—185. *Ne pueros coram populo Medea trucidet.* He gives as instances of the deeds which should be related, not represented, the murder of her children by Medea, the eating of the flesh of his children by Thyestes, the transformation of Procne, Cadmus, &c. The scholiast Acron calls the children of Medea, Medus and Mermerus. Seneca violates the rule also, and represents Medea butchering her children in the face of the spectators, and aggravates the cruelty of the execution with all the horrors of a lingering act.—186. *Aut humana palam coquat exta*, &c. An allusion to the *cœna Thyestæ*, mentioned at verse 91.—187. *In avem.* According to Anacreon, Virgil, Propertius, and others, she was changed into a nightingale; but, according to Ovid, into a swallow.—188. *Incredulus odi.* "I view with feelings of incredulity and disgust." This refers not so much to Medea and Thyestes as to Procne and Cadmus.

189–192. 189. *Neve minor neu sit quinto productior actu fabula.* Fur-

ther rules for the representation. Whether there be any thing of reality and truth in the precept here laid down about the number of acts, may, observes Francis, be disputed, but the best poets, ancient and modern, have held it inviolable. They have considered it a just medium between a length which might grow languishing and tedious, and a shortness too much crowded with incidents.—191. *Nec deus intersit, nisi dignus vindice nodus.* "Nor let any deity interfere, unless a difficulty present itself worthy of such a liberator," *i. e.*, of such interposition. With *vindice* supply *tali*. As regards the peculiar force of the term *vindex*, compare the remark of Gesner: "Vindex *est, qui summo in periculo versantem subito liberat et eripit.*" Horace intends this precept as a censure upon a common fault among the ancient tragic poets, that of having recourse to some deity for the unravelling of the plot, whenever they were at a loss in relation to it. He was made to descend in a species of machine; whence the expression, *deus ex machina.*—192. *Nec quarta loqui persona laboret.* Horace here enjoins on the Roman dramatist the practice so strictly observed among the Greeks, of confining the number of actors to three. In the origin of the drama the members of the chorus were the only performers. Thespis was his own actor, or, in other words, he first introduced an actor distinct from the chorus. Æschylus added a second, and Sophocles a third; and this continued to be ever after the legitimate number. Hence, when three characters happened to be already on the stage, and a fourth was to come on, one of the three was obliged to retire, change his dress, and so return as the fourth personage. The poet, however, might introduce any number of *mutes*, as guards, attendants, &c.

193–200. 193. *Actoris partes Chorus officiumque virile defendat.* "Let the chorus supply the place of a performer, and sustain an active part in the representation." According to the rules of the ancient drama, the chorus was to be considered as one of the actors, and its coryphæus, or head (or, if a female chorus, its coryphæa), spoke for the whole number composing it. As regards the expression *officium virile*, compare the explanatory comment of Hurd: "*Officium virile* means a strenuous, diligent office, such as becomes a person interested in the progress of the action." The precept is levelled against the practice of those poets who, though they allot the part of a *persona dramatis* to the chorus, yet for the most part make it so idle and insignificant a one that it is of little consequence in the representation.—194. *Neu quid medios intercinat actus*, &c. "Nor let it sing any thing between the acts that does not in some way conduce to, and connect itself aptly with the plot." This rule was strictly observed by Æschylus and Sophocles, but was often violated by Euripides and the later Greek poets. How necessary this same rule might be to the Latin writers of the Augustan age, remarks Hurd, can not certainly appear; but if the practice of Seneca may give room for any suspicion, it should seem to have been much wanted, in whom I scarcely believe there is a single instance of the chorus being employed in a manner consonant to its true end and character.—196. *Ille bonis faveatque et consilietur amice.* "Let it both take the side of the good, and give them friendly advice."—197. *Et amet pacare tumentes.* "And love to bring down to reason those who are swelling with pride." We have followed here, with Bentley and others, the reading of two of Pulmann's MSS. The common text has *peccare timentes*, which hardly differs from the *bonis* of the preceding

verse, and is therefore tautological.—198. *Dapes mensæ brevis.* "The viands of a frugal table," *i. e.*, temperance and content.—*Salubrem justitiam.* "A healthful administration of justice," *i. e.*, giving health to a state.—199. *Et apertis otia portis.* "And peace with open gates."—200. *Ille tegat commissa.* "Let it keep concealed whatever secrets are intrusted to it." The chorus, being present throughout the whole representation, was often necessarily intrusted with the secrets of the persons of the drama.

202–209. 202. *Tibia non, ut nunc,* &c. Tragedy having been originally nothing more than a chorus or song set to music, from which practice the harmony of the regular chorus in after times had its rise, the poet takes this occasion to pass to a history of theatrical music.—*Orichalco vincta.* "Bound with orichalcum," *i. e.*, brass-bound. The reference is either to rings of metal placed around the *tibia* by way of ornament, or to those which marked the joints of the instrument. The *orichalcum* of antiquity (called by the Greeks ὀρείχαλκος, *i. e.*, mountain bronze) seems to have been a factitious substance, not a natural metal. They made it on the same basis that we make bronze at present; but they had several ways of doing it, and distinguished it into several kinds.—203. *Tenuis simplexque.* "Of slender note and simple form." *Tenuis* is here opposed to *tubæ æmula*, and *simplex* to *orichalco vincta*.—204. *Adspirare et adesse Choris erat utilis.* "Was employed to accompany and aid the chorus." By the term *chorus*, in the present passage, all the actors are meant; for, in the origin of the drama, the members of the chorus were the only performers.—*Atque nondum spissa nimis complere sedilia flatu.* "And to fill with its tones the seats of the theatre, that were not as yet too crowded," *i. e.*, and was loud enough to be heard all over the theatre, as yet of moderate size.—206. *Numerabilis, utpote parvus.* "Easily counted, as being few in number." Literally, "to be counted," &c. The term *numerabilis* is found in no writer before Horace. Orelli thinks that he may perhaps have formed it from the Greek εὐαρίθμητος. The early audiences here referred to were very different from the immense crowds that flocked to the public spectacles in the poet's own day.—207. *Frugi.* "Industrious." *Frugi* is generally rendered here by the term "*frugal*," but improperly. It is equivalent, in the present instance, to *in rem suam attentus et diligens*.—208. *Victor.* Referring to *populus* in the 206th verse.—209. *Latior murus.* "A wider circuit of wall."—*Vineoque placari Genius festis impune diebus.* "And the Genius to be soothed on festal occasions with wine drunk freely by day," *i. e.*, and to indulge themselves freely in mirth and wine on festal days. The expressions *vino diurno* and *impune* have an allusion to the early Roman custom, which regarded it as improper to commence drinking, or entertainments, *de medio die* (consult note on *Ode* i., 1, 20), as well as to the introduction of a more social spirit by reason of the intercourse with other nations, and the increase of wealth which conquest produced. As regards the phrase *placari Genius*, consult note on *Ode* iii., 17, 14.

212–214. 212. *Indoctus quid enim saperet,* &c. "For what correct means of judging in such a case could an unlettered clown, and one just freed from labor, have, when mingled in motley group with the citizen, the base-born with him of honorable birth?" There is some difference of

opinion with regard to the application of these lines. Many critics imagine that the poet refers to the rude and simple character of the early theatrical music, as taking its tone from the unpolished nature of the audience to whom it was addressed. Others, however, with more propriety, make the passage under consideration have allusion to what immediately precedes, and to be intended as a species of explanatory comment on the *licentia major*, spoken of by Horace.—214. *Sic priscæ motumque et luxuriem*, &c. "Thus the musician added both a quicker movement and richer modulation to the ancient art." By *priscæ arti* is meant the ancient music, the peculiar defects of which were, 1. That it moved too slowly; and, 2. That it had no compass or variety of notes. It was the office of those who played on musical instruments, in the performance both of tragedies and comedies, to give to the actors and audience the tone of feeling which the dramatic parts demanded. In tragedy the music invariably accompanied the chorus. It was not, however, confined to the chorus, but appears to have been also used in the dialogue; for Cicero tells of Roscius, that he said he would make the music play slower when he grew older, that he might the more easily keep up with it. (*De Orat.*, i., 60.)

215–218. 215. *Traxitque vagus per pulpita vestem.* "And, passing up and down, drew a lengthened train along the stage." The *pulpitum* was a wooden platform, raised on the proscenium to the height of five feet. This the actors ascended to perform their parts, and here all the dramatic representations of the Romans were exhibited, except the Mimes, which were acted on the lower floor of the proscenium.—*Vestem.* Alluding to the long theatrical robe, called σύρμα by the Greeks, from σύρω, "to drag" upon the ground. The present passage expresses not only the improvement arising from the ornament of proper dresses, but also that resulting from the grace of motion; not only the actor, whose peculiar office it was, but the musician himself, conforming his gestures in some sort to the music.—216. *Sic etiam fidibus voces crevere severis*, &c. "In this way, too, new notes were added to the severe lyre, and a vehemence and rapidity of language produced an unusual vehemence and rapidity of elocution in the declaimer." The poet is here speaking of the great improvement in the tragic chorus after the Roman conquests, when the Latin writers began to inquire *Quid Sophocles et Thespis et Æschylus utile ferrent.* This improvement consisted, observes Hurd, 1. In a more instructive moral sentiment; 2. In a more sublime and animated expression, which, of course, produced, 3. A greater vehemence in the declamation; to which conformed, 4. A more numerous and rapid music than that which had been produced by the severe and simple tones of the early lyre. All these particulars are here expressed, but, as the reason of the thing required, in an inverted order. The music of the lyre (that being his subject, and introducing the rest) being placed first; the declamation, as attending that, next; the language, *facundia*, that is, the subject of the declamation, next; and the sentiment, *sententia*, the ground and basis of the language, last.—218. *Utiliumque sagax rerum, et divina futuri*, &c. "While the sentiments expressed, displaying an accurate acquaintance with things of a useful character, and predicting the events of the future, differed not in value from the oracles delivered at Delphi." The poet here, with great exactness, declares the specific boast and excellence of the chorus, which

lay, as Heinsius has well observed, 1. In inculcating moral lessons; and, 2. In delivering useful presages and monitions concerning future conduct with an almost oracular prudence and authority.

220, 221. 220. *Carmine qui tragico vilem certavit ob hircum.* From the tragedy of the Greeks he makes a natural transition to their Satyric drama, and gives the laws by which it was composed, and by which, therefore, it should be judged. The Satyric drama was a species of merry afterpiece, and the distinguishing feature in it, and from which it derived its name, was the chorus of Satyrs in appropriate dresses and masks. On the origin of tragedy, as explanatory of the language of the text, *vilem certavit ob hircum*, consult *Dict. Ant., s. v.*—221. *Agrestes Satyros nudavit.* "Brought the wild Satyrs naked on the stage," *i. e.*, exhibited on the stage performers habited in skins, and resembling in appearance the Satyrs of fable. The inventor of the Satyric drama is said to have been Pratinas, a native of Phlius, and contemporary with Æschylus. The Cyclops of Euripides is the only Satyric drama that has come down to us. Of others we have merely fragments. It was customary in the poetical contests for each poet to exhibit three tragedies and one Satyric piece, and the four were called a tetralogy.—*Et asper incolumi gravitate jocum tentavit.* "And with rough sarcasm essayed the joke, though without abandoning the gravity of the subject."

224–229. 224. *Functusque sacris, et potus, et exlex.* "Just come from festal rites, full of the fumes of wine, wild and ungovernable." After the sacrifice and the meal on the victims came the representation of the drama.—225. *Verum ita risores*, &c. "It will be expedient, however, in such a way to recommend the bantering, in such a way the rallying Satyrs, to the favor of the audience, in such a way to turn things of a serious nature into jest, that whatever god, whatever hero shall be introduced, he may not, conspicuous a moment ago in regal gold and purple, descend, by means of the vulgar language he employs, to the low level of obscure tav erns, nor, on the other hand, while he spurns the ground, grasp at clouds and empty space."—229. *Migret in obscuras*, &c. The former of these faults, observes Hurd, a low and vulgar expression in the comic parts *humili sermone*, would almost naturally adhere to the first essays of the Roman Satyric drama, from the buffoon-genius of the Atellanæ; and the latter, a language too sublime in the tragic part, *nubes et inania captat*, would arise from not apprehending the true measure and degree of the tragic mixture. To correct both these, the poet gives the exactest idea of the Satyric drama, in the image of a Roman matron sharing in the mirth of a religious festival. The occasion obliged to some freedoms, and yet the dignity of her character demanded a decent reserve.

231–236. 231. *Indigna.* "Disdaining."—232. *Ut festis matrona moveri jussa diebus.* The verb *moveri* is here equivalent to *saltare*.—233. *Intererit.* "Will mingle."—*Paulum pudibunda.* "With some degree of modest reserve."—234. *Non ego inornata*, &c. "As a writer of Satyric pieces, O Pisos, I will not confine myself merely to nouns and verbs that are unadorned and prevalent (in daily use)," *i. e.*, were I a writer of Satyric pieces, I would not confine myself to the ordinary nouns and verbs, calling every thing, for instance, by its common name. *Inornata* means

not figurative.—236. *Nec sic enitar*, &c. "Nor, on the other hand, will I strive to deviate so far from the complexion of tragedy," &c., *i. e.*, nor, in my anxiety to keep clear of the style of tragedy, would I descend to the language of the inferior characters in comedy. (*Keightley, ad loc.*)—*Colori.* The dative by a Hellenism for *a colore.*

237–240. 237. *Ut nihil intersit*, &c. Davus is the name of a slave in Terence. Pythias is the name of a female slave in the Eunuchus of the same author; but the reference here is to a play of Cæcilius, in which another Pythias has cheated her master out of a talent.—238. *Emuncto lucrata Simone talentum.* "Having gained a talent from Simo, whom she has gulled." *Emuncto* is literally, "having his nose blown or wiped." The poet purposely employs the low comic word *emuncto*, as suited to, and in keeping with, the subject of which he treats.—239. *Silenus.* The poets make him the governor and foster-father of Bacchus, and represent him as borne upon an ass, and usually in a state of intoxication.—240. *Ex noto fictum carmen sequar*, &c. "From a well-known subject I will produce such a fiction that," &c. *Sequar* is here equivalent to *exsequar* This precept, observes Hurd (from line 240 to 244), is analogous to that before given (line 219) concerning tragedy. It directs to form the Satyric dramas out of a known subject. The reasons are, in general, the same for both. Only one seems peculiar to the Satyric drama. For the cast of it being necessarily romantic, and the persons, for the most part, those fantastic beings called Satyrs, the τὸ ὅμοιον, or probable, will require the subject to have gained a popular belief, without which the representation must appear unnatural. Now these subjects, which have gained a popular belief in consequence of old tradition and their frequent celebration in the poets, are what Horace calls *nota;* just as newly-invented subjects, or, which comes to the same thing, such as had not been employed by other writers, *indicta*, he, on a like occasion, terms *ignota.* The connection, therefore, is as follows: Having mentioned Silenus in line 239, one of the commonest characters in this species of drama, an objection immediately offers itself, "but what good poet will engage in subjects and characters so trite and hackneyed?" the answer is, *ex noto fictum carmen sequar, i. e.*, however trite and well known this and some other characters, essential to the Satyric drama, are and must be, yet will there be still room for fiction and genius to show themselves. The conduct and disposition of the play may be wholly new, and above the ability of common writers: *tantum series juncturaque pollet.*

242–244. 242. *Tantum series juncturaque pollet.* "Such power do a proper arrangement and connection possess." *Series* denotes the train of incidents, which are mostly invented by the poet, but so blended with the known history, or with what tradition has already settled, as to make up the whole with every mark of probability by that happy connection which Horace here calls *junctura.*—243. *Tantum de medio sumtis accedit honoris.* "So much grace may be imparted to subjects taken from the common mass," *i. e.*, so capable are the meanest and plainest things of ornament and grace.—244. *Silvis educti caveant, me judice, Fauni*, &c. "Fauns bred in the woods should take care, in my opinion, never either to sport in too tender lays, like persons brought up within the precincts of the city, and almost as if accustomed to the harangues of the Forum,

nor, on the other hand, to express themselves in obscene and abusive lan guage." The common reading is *deducti*, "brought forward upon the stage," with an ellipsis of *in scenam*, for which we have given *educti* (*i. e.*, educati), the conjecture of Markland, and which Fea subsequently found in two of his MSS. The train of ideas is given by Hurd as follows: The poet, having before (line 232) settled the true idea of the Satyric style in general, now treats of the peculiar language of the Satyrs themselves. This common sense demands to be in conformity with their sylvan character: neither affectedly tender and gallant on the one hand, nor grossly and offensively obscene on the other. The first of these cautions seems levelled at a false improvement, which, on the introduction of the Roman Satyric drama, was probably attempted on the simple, rude plan of the Greek, without considering the rustic extraction and manners of the Fauns and Satyrs. The latter obliquely glances at the impurities of the Atellane pieces, whose licentious ribaldry would, of course, infect the first essays of Roman Satyric composition.

245–249. 245. *Innati triviis*. The reference in *triviis* is properly to the cross streets and thoroughfares in cities.—*Forenses*. The allusion appears to be to the forensic harangues and declamations in which the young Romans were accustomed to exercise themselves, and to the choice expressions which they aimed at employing in such performances.—246. *Juvenentur*. This is thought to be a word with which the poet himself enriched his native tongue, and is formed after the analogy of the Greek *νεανιεύεσθαι*.—248. *Offenduntur enim, quibus est equus*, &c. "For they are offended at this who have a steed, a father, or an estate." The allusion is to the *equites*, the *patricians*, and the wealthier portion of the people; in other words, to the more polite and educated classes. The poet, observes Hurd, in his endeavor to reclaim his countrymen from the taste obscene, very politely, by a common figure, represents that as being the fact which he wished to be so.—249. *Fricti ciceris et nucis emtor*. "The purchasers of parched peas and nuts." Alluding to the lower orders, who purchased these articles for the purpose of consuming them during the representation of a piece. The nut here meant is supposed by some to be the chestnut. At the present day, says Keightley, women sit in the streets of Naples and other towns selling roasted chestnuts to the passers-by. Fea says that parched, or, rather, fried chick-peas (*cecio fritto*) are used both at Rome and Naples by the lower orders, and that *cecio fritto* is a common phrase of reproach applied to them.

251–260. 251. *Syllaba longa brevi subjecta*, &c. The whole critique on the Satyric drama here concludes with some directions about the iambic verse. Not that this metre was common to tragedy and the Satyric drama, for, accurately speaking, the proper measure of the latter was, as the grammarians teach, the iambic enlivened with the tribrach: "*Gaudent trisyllabo pede et maxime tribrache*" (*Victor.*, 2 *c. met. iamb.*). Yet there was resemblance enough to consider this whole affair of the metre under the same head.—252. *Unde etiam trimetris accrescere jussit*, &c. "Whence, also, it ordered their name to accrue to iambic trimeters, when it yielded six beats, from first to last like itself," *i. e.*, the name of trimeters to be given to iambics, &c. With *iambeis* supply *versibus*. The meaning is, that though six beats were yielded, or, in other words, six

iambi arranged in a verse, yet, owing to the rapidity of the foot, these six formed only three metres, *i. e.*, a trimeter iambic line.—254. *Primus ad extremum similis sibi*, &c. The import of these words is, that the feet originally employed were all *iambi*, forming what is called a *pure* iambic line.—*Non ita pridem.* "No very long time ago." A strange way of speaking, as the commentators correctly remark, since the oldest Greek trimeters, namely, those of Archilochus, contain spondees. (Compare *Archil. Frag., ed. Lieb.*, p. 57.) It can only be defended on the ground of a poet's carelessness of expression. Some think that Horace refers merely to the Roman iambic poets, but the remains which we have of Livius Andronicus and Nævius clearly disprove this. (*Orelli, ad loc.*)—255. *Tardior ut paulo graviorque*, &c. The spondee was introduced to correct the swiftness of the iambic verse, and make it more consistent with the dignity and gravity of tragic composition.—256. *Spondeos stabiles.* Spondees are here elegantly denominated *stabiles*, from the circumstance of their not running on rapidly like the iambus, but moving along, by reason of their greater heaviness, at a slow and steady pace.—*In jura paterna.* "Into a participation of its hereditary rights," *i. e.*, the right, hitherto exclusively its own, of appearing in iambic versification. Compare note on verse 254.—257. *Commodus et patiens.* "Obligingly and contentedly."—*Non ut de sede secunda*, &c. "Not, however, so as to retire from the second or the fourth place, after the manner of friends to whom all things are in common." The iambus yields only the odd places to the spondee, the first, third, and fifth, but preserves the second, fourth, and sixth for itself.—258. *Hic et in Atti nobilibus trimetris*, &c. "This (iambus in the second and fourth places) rarely appears in the noble trimeters of Attius and Ennius." *Hic* is here for *hic pes*, i. e., *iambus.* The expression *nobilibus trimetris* is ironical. Horace blames Attius and Ennius for not observing the strict rule respecting the position of the iambus in the even places of the trimeter, and for making their verses, in consequence, hard and heavy, by the presence of too many spondees.—260. *In scenam missus magno cum pondere versus*, &c. "A verse sent upon the stage with a great weight (of spondees attached to it) presses hard (upon the writer) with the disgraceful charge of too rapid and careless a performance, or an ignorance of his art." According to our poet, a verse sent upon the stage laboring beneath a heavy load of spondees reflects discredit upon its author, and either shows that he has been too hasty, and has not given himself time to fashion his poem, or else proves him to be ignorant of the rules of his own art.

263–268. 263. *Non quivis videt immodulata poemata judex*, &c. "It is not every judge who discerns the want of harmony in poems, and an improper indulgence is therefore extended in this case to the Roman poets," *i. e.*, who is able to discern, &c. Horace remarks that it is not every one who is capable of marking the want of modulation and harmony in a poem, and that, by reason of this, an improper licence has been extended to the Roman poets in matters of versification. He then asks whether, in consequence of such a privilege being allowed, he ought to fall in the common track, and write in a careless, rambling manner. In other words, whether the negligence of other and earlier bards is deserving of imitation. The answer is concisely given, and amounts to this, that accuracy of versification can never be dispensed with, since it constitutes

so small a portion of poetical merit, and if one be without it he can hardly lay claim to the appellation of poet. For suppose I think all eyes will be turned to any faults that I may commit in the structure of my verses, and am therefore on my guard against errors of this kind, what have I gained by so doing? I have only avoided censure, not merited praise.—265. *Ut omnes visuros peccata putem mea.* "Suppose I think that every one will see whatever faults I may commit." *Ut putem* is equivalent here to *fac me putare.*—268. *Exemplaria Græca.* "The Grecian models."

271, 272. 271. *Nimium patienter utrumque*, &c. It has been thought strange, observes Hurd, that Horace should pass so severe a censure on the *wit* of Plautus, which yet appeared to Cicero so admirable that he speaks of it (*De Off.*, i., 29) as *elegans, urbanum, ingeniosum, facetum.* Nor can it be said that this difference of judgment was owing to the improved delicacy of the taste for wit in the Augustan age, since it does not appear that Horace's own jokes, when he attempts to divert us in this way, are at all better than Cicero's. The common answer, so far as it respects the poet, is, I believe, the true one: that, endeavoring to beat down the excessive veneration of the elder Roman poets, and, among the rest, of Plautus, he censures, without reserve, every the least defect in his writings, though in general he agreed with Cicero in admiring him.—272. *Si modo ego et vos*, &c. "If you and I but know how to distinguish a coarse joke from a smart sally of wit, and understand the proper cadence of a verse by the aid of our fingers and ear." The allusion in *digitis* is to the use made of the fingers in measuring the quantity of the verse.

275–280. 275. *Ignotum tragicæ genus*, &c. "Thespis is said to have invented a species of tragedy before unknown to the Greeks." With *ignotum* supply *antehac.* Horace does not mean to say that tragedy actually commenced with Thespis, but that he was the author of a new and important step in the progress of the drama. The whole of this, however, has been shown to be an error, arising from the confounding, by those whom Horace follows, of the τραγῳδία of Thespis with the κῶμοι of Susarion, to which the moving from place to place in carts, and the smearing of the faces of the actors with wine-lees properly belonged. Thespis merely placed his actor upon a kind of table (ἐλεός), which was thus the predecessor of the stage, and this was done in order that, as the chorus stood upon the steps of the *thymele*, or altar of Bacchus, the actor might address them from an equal elevation. This standing-place of Thespis was confounded subsequently with the wagon of Susarion. (*Theatre of the Greeks*, p. 42, 4th ed.)—276. *Et plaustris vexisse poemata*, &c. The order of construction is, *et vexisse plaustris* histriones, *qui, peruncti ora fæcibus, canerent agerentque poemata* ejus.—277. *Peruncti fæcibus ora.* In the earlier age of tragedy, observes Blomfield, the actors smeared their faces either with the lees of wine, or with a kind of paint called βατραχεῖον. Different actors invented different masks. Who first introduced them into comedy is unknown; but Æschylus first used them in tragedy.—278. *Post hunc personæ*, &c. "After him, Æschylus, the inventor of the mask and graceful robe, both spread a stage upon beams of moderate size, and taught the actor to speak in lofty strain, and tread majestic in the buskin." Horace here briefly alludes to the improvements brought in by Æschylus, namely, 1. The mask, or head-piece, so constructed as to

give power and distinctness to the voice. 2. An appropriate costume 3. A regular stage. 4. The thick-soled cothurnus, raising the stature of the performers to that of the heroes represented. 5. A more dignified and tragic expression.—280. *Docuit.* The poet himself taught the actors their part by dictation. Compare note on verse 288.

281–288. 281. *Successit vetus his Comoedia.* With regard to the several changes in the Greek comedy, and its division into the *Old*, the *Middle*, and the *New*, consult note on *Sat.* i., 4, 2.—282. *Sed in vitium*, &c. "But freedom of speech degenerated into licentiousness, and into outrage deserving of being corrected by the law."—283. *Lex est accepta*, &c. According to Clinton (*Fast. Hell.*, vol. xi., *Introd.*, p. liii.), the law merely prohibited the comic poets from making any living person a character in the piece. Personal allusions were not forbidden. Horace therefore goes too far. It would also appear that it was the New Comedy that first dispensed with a chorus, and that chiefly on account of the expense. (*Keightley, ad loc.*)—288. *Vel qui prætextas, vel qui docuere togatas.* "Whether they have composed tragedies or comedies for the stage." *Docere fabulam* is analogous to the Greek expression διδάσκειν δρᾶμα, and properly means to "teach a play" (*i. e.*, to the actors). Since, from the state of writing materials, the performers could not enjoy the convenience of frequent transcription of their parts, they studied them by the poet's repeatedly reading them out, and the chorus was exercised the same way. This was more particularly the case among the Greeks. Hence we obtain the primitive meaning of διδάσκειν δρᾶμα (*docere fabulam*), and from this others of a more general nature result, such as, "to give a play to be acted," "to exhibit a piece," or, as in the present case, simply to "compose" one.—*Prætextas.* With this epithet, and also *togatas*, understand *fabulas.* The term *togatæ* (scil. *fabulæ*) was used to denote all plays in which the habits, manners, and arguments were Roman; and *palliatæ*, those of which the customs and subjects were Grecian. When, however, *prætextæ* is set in opposition to *togatæ*, as in the present instance, the first means tragedies, and the second comedies, because the *prætexta* was a robe appropriated to the higher orders, whereas the *toga* was the common Roman habit.

291–294. 291. *Limæ labor et mora.* "The labor and delay of correction." Literally, "of the file."—292. *Pompilius sanguis.* "Descendants of Pompilius." Observe here the employment of the nominative for the vocative, and consult *Zumpt*, § 492. The *Gens Calpurnia*, to which the family of the Pisos belonged, derived its pedigree, according to Porphyrion, from Calpus, the son of Numa Pompilius.—*Carmen reprendite, quod non multa dies*, &c. "Condemn that poem which many a day and many a blot have not corrected, and castigated ten times to perfect accuracy." *Coercuit* is here equivalent to *emendando purgavit.*—294. *Prœsectum ad unguem.* Literally, "to the pared nail." A metaphor taken from workers in marble, who try the smoothness of the marble, and the exactness of the joinings, by drawing the nail over them. Compare *Sat.* i., 5, 32.

295, 296. 295. *Ingenium misera quia fortunatius arte*, &c. "Because Democritus believes genius more successful than wretched art, and therefore excludes sane poets from Helicon." Compare note on verse 296

The epithet *misera* is to be taken ironically, and by *arte* is meant learning, study, application, &c. The connection in what here succeeds is given as follows by Hurd. From line 295 to 323, the poet ridicules the false notion into which the Romans had fallen, that *poetry* and *possession* were nearly the same thing; that nothing more was required in a poet than some extravagant starts and sallies of thought; that coolness and reflection were inconsistent with his character, and that poetry was not to be scanned by the rules of sober sense. This they carried so far as to affect the outward port and air of madness, and, upon the strength of that appearance, to set up for wits and poets. In opposition to this mistake, which was one great hinderance to critical correctness, he asserts *wisdom and good sense to be the source and principle of good writing*; for the attainment of which he prescribes, 1. (From line 310 to 312), a careful study of the Socratic, that is, moral wisdom; and, 2. (From line 312 to 318), a thorough acquaintance with human nature, that great exemplar of manners, as he finely calls it, or, in other words, a wide, extensive view of real, practical life. The joint direction of these two, as means of acquiring moral knowledge, was perfectly necessary. Both together furnish a thorough and complete comprehension of human life, which, manifesting itself in the *just* and *affecting*, forms that exquisite degree of perfection in the character of the dramatic poet, the want of which no warmth of genius can atone for or excuse. Nay, such is the force of this nice adjustment of manners (from line 319 to 323), that, where it has remarkably prevailed, the success of a play has sometimes been secured by it, without one single excellence or recommendation besides.—296. *Et excludit sanos Helicone poetas.* Consult note on *Epist.* i., 19, 3, and compare the following remark of the scholiast: "*Ingenium: ait enim Democritus, poeticam natura magis quam arte constare, et eos solos poetas esse veros, qui insaniant; in qua persuasione Plato est.*"

298–300. 298. *Balnea.* There was always more or less of a crowd at the public baths.—299. *Nanciscetur enim pretium nomenque poetæ*, &c. "For one will certainly obtain the recompense and the name of a poet, if he shall never submit to the barber Licinus a head not to be cured by the produce of three Anticyras," *i. e.*, one will be a poet as long as he remains a madman, and allows no barber to meddle with his beard. *Enim*, like *scilicet, nimirum*, &c., on other occasions, is here made to answer the purposes of irony. The Licinus here alluded to is said to have been a barber, advanced to the dignity of senator by Julius Cæsar on account of his hatred to Pompey, and subsequently made procurator of Gaul by Augustus. This, however, can hardly be, unless we suppose that at the time when the present epistle was written he had lost the favor of the emperor.—*Pretium.* Public applause, the *recompense* of a poet's exertions.—300. *Tribus Anticyris.* There were only two Anticyras in the ancient world, both famed for producing hellebore, the well-known remedy, in former days, for madness. (Consult note on *Sat.* ii., 3, 83.) The poet, however, here speaks of a head so very insane as not to be cured by the produce of *three* Anticyras, if there even were three places of the name, and not merely two.

301–308. 301. *O ego lævus, qui purgor bilem*, &c. "What an unlucky fellow am I, who am purged of bile at the approach of every spring." If madness, pleasantly remarks Horace, is sufficient to make a man a poet,

what an unlucky dog I am in removing the bile from my system every spring, for this might at least increase to the degree that would qualify me for making verses.—303. *Verum nil tanti est.* "However, there is nothing in it of so much value as to be worth this price," *i. e.*, the loss of my senses.—306. *Munus et officium, nil scribens ipse, docebo.* "Though I write nothing myself, I will, notwithstanding, teach the duty and office (of one who does)." By *nil scribens ipse* the poet refers to his not having composed any epic or dramatic poem.—307. *Opes.* "Proper materials," *i. e.*, subject-matter.—308. *Quo virtus, quo ferat error.* "Whither an accurate knowledge of his art, whither an ignorance of it, leads."

309–314. 309. *Scribendi recte sapere est et principium et fons.* "Good sense is both the first principle and the parent-source of good writing."—310. *Socraticæ chartæ.* "The precepts of Socratic wisdom." The poet sends us to the precepts of Socrates, as contained in the moral writings of Plato and others of his disciples, for Socrates wrote nothing himself. *Charta* is therefore taken here, as Döring well explains it, "*pro eo quod in charta scriptum est.*"—311. *Provisam rem.* "The subject, after having been previously and carefully reflected upon," *i. e.*, examined in all its various details, so that we are become full masters of it.—314. *Quæ partes in bellum missi ducis.* "What the part of a leader sent to war," *i. e.*, what part a leader sent to war should act. With *partes* supply *sint.*

317–324. 317. *Respicere exemplar vitæ morumque jubebo*, &c. "I will direct the skillful imitator to attend to the great pattern of life and manners which nature unfolds to the view, and to derive from this source the language of actual life," *i. e.*, living language, such as people actually use, or, in other words, language that is natural.—319. *Speciosa locis morataque recte fabula*, &c. "A play striking in its moral topics, and marked by a just expression of the manners, but of no poetic beauty, without force of expression and skillful construction of plot."—322. *Nugæque canoræ.* "And mere melodious trifles."—323. *Graiis ingenium, Graiis dedit*, &c. The Greeks being eminent for philosophy, the last observation naturally gave rise to this; for the transition is easy from their superiority as philosophers to their superiority as poets, and the more easy as the latter is shown to be, in part, the effect of the former. Now this superiority of the Greeks in genius and eloquence (which would immediately occur on mentioning the *Socraticæ chartæ*) being seen and confessed, we are led to ask whence this arises. The answer is, from their making *glory*, not *gain*, the object of their wishes.—*Ore rotundo.* "With a roundness of expression." Literally, "with a round mouth," *i. e.*, a mouth from which every thing issues rounded and perfect. The poet does not merely refer to rotundity of expression, as if he were only praising the language of the Greeks, but to a full, and rich, and finished diction, flowing at once from a liberal and cultivated mind.—324. *Nullius.* "Of nothing else." Supply *alius rei.*

325–329. 329. *Longis rationibus.* "By long computations."—326. *Dicas, filius Albini.* "Pray, tell me, thou that art the son of Albinus." In illustration of what he has just asserted respecting the early studies of the Roman youth, the poet here gives us a short but amusing dialogue between an instructor and his pupil, in which the former examines the lat-

ter upon his proficiency in the art of calculation, and seeks to show him off to the by-standers. Albinus was a well-known usurer of the day, and the expression *filius Albini* (i. e., *tu qui es filius Albini*) implies that the son must keep up the reputation of the family in money matters, and the mysteries of reckoning.—327. *Si de quincunce remota est uncia, quid superet?* "If an *uncia* be taken from a quincunx, what remains?" The Roman *as* was divided into twelve *unciæ*, of which the third was termed *triens*, and consisted of four *unciæ;* the half was *semis*, or six *unciæ;* and the *quincunx* was five *unciæ*.—328. *Poteras dixisse: Triens.* "Thou couldst once tell that: a third of a pound." The words *poteras dixisse* are supposed to be uttered by the instructor, and are the same in effect as saying, "Come, be quick and give an answer; you knew that well enough once." The instructor says this, in order to urge the boy to a speedy answer. The latter thereupon replies, *Triens.—Eu! rem poteris servare tuam.* "Well done, my boy, thou wilt be able to take care of thy own." The cry of the instructor, after the scholar has given the answer.—329. *Redit uncia, quid fit?* "An uncia is added, what's the result?" The teacher pursues his examination, but takes care to put an easier question, to which the boy gives the true answer: *Semis*, "half a pound."

330–333. 330. *An, hæc animos ærugo et cura peculi*, &c. "When once this cankering rust and care for pelf has entered deeply into our souls, do we expect," &c. The allusion in *ærugo* is to the copper *as*, and hence figuratively to money. This love of gain, observes Hurd, to which Horace imputes the imperfect state of the Roman poetry, has been uniformly assigned by the wisdom of ancient times, as the specific bane of arts and letters. Longinus and Quintilian account, from hence, for the decay of eloquence, Galen of physic, Petronius of painting, and Pliny of the whole circle of the liberal arts.—332. *Linenda cedro, et levi servanda cupresso.* The ancients, for the better preservation of their manuscripts, rubbed them with oil of cedar, and kept them in cases of cypress.—333. *Aut prodesse volunt aut delectare poetæ*, &c. "Poets wish either to benefit or to delight," *i. e.*, the objects of poets in their dramas is either to benefit the auditors by γνῶμαι, or moral precepts, or to delight them by the charms of extraordinary events, situations, &c., or else (*v.* 334) to unite, if possible, these two objects. Horace here turns to notice another obstacle which lay in the path of his countrymen, and impeded their success in poetry. This was their inattention to the *entire* scope and purpose of the poetic art, while they contented themselves with the attainment of only one of the two great ends which are proposed by it. For the double design of poetry being to *instruct* and *please*, the full aim and glory of the art can not be attained without uniting them both, that is, instructing so as to please, and pleasing so as to instruct. Under either head of instruction and entertainment, the poet, with great address, insinuates the main art of each kind of writing, which consists, 1. In *instructive* or *didactic poetry* (from 335 to 338), in *conciseness of precept;* and, 2. In works of *fancy* and *entertainment* (line 338 to 341), in *probability of fiction.* But both these (line 341 to 347) must concur in a just piece.

334–345. 334. *Idonea.* Equivalent to *utilia.*—335. *Quidquid præcipies.* "Whatever precept thou shalt lay down, be brief."—340. *Neu pran*

æ Lamiæ vivum puerum, &c. The Lamia was a species of phantom or bugbear, whose name, like Mormo or Empusa, was used by nurses to terrify children. She was said to devour little children, like the ogress of our nursery tales. The scholiast describes her as follows: "*Est monstrum superne habens speciem mulieris, inferne vero desinit in pedes asinos.*" Horace seems to allude here to a drama of the time, in which the hobgoblin devoured a child entire. (*Osborne, ad loc.*)—341. *Centuriæ seniorum agitant expertia frugis.* "The centuries of the old drive off pieces that are devoid of instruction." The allusion is to the centuries of the classes, and it is the senators that are meant. *Agitant* is equivalent here to *abigunt, exsibilant.*—342. *Celsi Ramnes.* "The haughty equites." By *Ramnes* are here meant the whole equestrian order. Strictly speaking, however, the *Ramnes* were one of the three ancient tribes into which the Roman people were divided, when the term *populus* included only the *patricii*. These were the Latin element, as the *Titienses*, from King Tatius, represented the Sabines, and *Luceres* the Etruscans. (*Dict. Ant., s. v. Patricii.*)—343. *Omne tulit punctum.* "Gains universal applause." Literally, has "carried off every point," *i. e.*, vote. The allusion is to the mode of counting the votes at the Roman comitia by means of dots or points (*puncta*). Compare *Epist.* ii., 2, 99.—345. *Hic liber.* "Such a work as this," *i. e.*, in which the author *miscuit utile dulci.*—*Sosiis.* The Sosii were well-known Roman booksellers. Compare *Epist.* i., 20, 2.—*Et longum noto scriptori prorogat ævum.* "And continues to the celebrated writer a long duration of fame," *i. e.*, prolongs his fame to distant ages. *Prorogare* is properly a term borrowed from the comitia.

347–359. 347. *Sunt delicta tamen*, &c. The bad poet is supposed to object to the severity of the terms imposed by our author, and to urge, that if the critic looked for all these requisites, and exacted them with rigor, it would be impossible to satisfy him; at least it was more likely to discourage than animate, as he proposed, the diligence of writers. To this the reply is (from line 347 to 360) that it was not intended to exact a faultless and perfect piece; that some inaccuracies and faults of less moment would escape the most cautious and guarded writer; and that as he, Horace, should condemn a piece that was generally bad, notwithstanding a few beauties, he could, on the other hand, admire a work that was generally good, notwithstanding a few faults.—349. *Gravem.* "A flat." Not from the want of skill in the player, but from the imperfect tension in the strings of the instrument. (*Osborne, ad loc.*)—*Acutum.* "A sharp."—352. *Fudit.* Equivalent to *adspersit*, and alluding to the *maculæ*, or stains of ink on the fair paper or parchment. (*Keightley, ad loc.*)—353. *Quid ergo est?* "What, then, is the conclusion that we are to draw?"—354. *Scriptor librarius.* "A transcriber."—357. *Cessat.* Equivalent to *peccat.*—*Chœrilus ille.* "That well-known Chœrilus," *i. e.*, as stupid as another Chœrilus. Consult note on *Epist.* ii., 1, 233.—358. *Quem bis terve bonum cum risu miror.* "Whom, when tolerable in two or three instances, I wonder at with laughter."—*Et idem indignor*, &c. "And I am also indignant whenever the good Homer nods." The idea is this: I am even angry when Homer makes slips, because I wish him to be free from these, and a model for others; it must be confessed, however, that Homer is excusable on account of the length of the poem. (*Orelli, ad loc.*)—359. *Quandoque.* Put for *quandocunque.*

361–367. 361. *Ut pictura, poësis*, &c. Horace here goes on (from line 360 to 366) to observe in favor of writers, against a too rigorous criticism of their productions, that what were often called faults were not so in reality; that some parts of a poem ought to be less shining or less finished than others, according to the light they were placed in, or the distance from which they were viewed; and that, serving only to connect and lead to others of greater consequence, it was sufficient if they pleased once, or did not displease, provided that those others would please on every review. All this is said agreeably to *nature*, which does not allow every part of a subject to be equally susceptible of ornament, and to the *end of poetry*, which can not so well be attained without an inequality. The allusions to painting which the poet uses give this truth the happiest illustration.—366. *O major juvenum.* "O elder of my young friends." Addressed to the *elder* of the young Pisos. With *major* supply *natu*.—367. *Fingeris.* "Thou art moulded."—*Et per te sapis.* "And art able of thyself to form correct judgments of things." Equivalent to *et per te sapienter judicas.*—*Hoc tibi dictum tolle memor*, &c. "Yet receive the precept which I here give thee, and treasure it up in thy remembrance: that, in certain things, mediocrity and a passable degree of eminence are rightly enough allowed."

370–373. 370. *Abest virtute diserti Messalæ*, &c. "Wants the talent of the eloquent Messala, and possesses not the legal erudition of Cascellius Aulus." The poet, with great delicacy, throws in a compliment to two distinguished individuals of the day.—372. *Mediocribus.* A Græcism for *mediocres*, the accusative.—373. *Columnæ.* "Booksellers' columns." Consult note on *Sat.* i., 4, 71. Every thing, according to Horace, declares against a mediocrity in poetry. Men reject it; the gods, Apollo, Bacchus, and the Muses, disavow it; and the pillars of the booksellers, that is, booksellers' shops, refuse to receive it. The comment of Hurd is extremely apposite: "This judgment, however severe it may seem, is according to the practice of the best critics. We have a remarkable instance in the case of Apollonius Rhodius, who, though in the judgment of Quintilian the author of no contemptible poem, yet, on account of that *equal mediocrity* which every where prevails in him, was struck out of the list of good writers by such sovereign judges of poetical merit as Aristophanes and Aristarchus (*Quinctil.*, x., 1)."

374–376. 374. *Ut gratas inter mensas*, &c. The poet here assigns a very just and obvious reason for the decision which he has just made respecting mediocrity in the poetic art. As the main end of poetry is to *please*, if it does not reach that point (which it can not do by stopping ever so little on this side of excellence) it is, like indifferent music, indifferent perfumes, or any other indifferent thing, which we can do without, and whose end should be to please, namely, *offensive* and *disagreeable*, and, for want of being very good, absolutely and insufferably bad.—375. *Crassum.* Compare the explanation of Döring: "*Non liquidum, sed coagulatum et rancidum.*"—*Sardo cum melle papaver.* Sardinia was full of bitter herbs (*Virg.*, *Eclog.*, vii., 441), whence the honey of the island was bitter and in bad repute. The honey of Corsica was in equally low esteem, but whether it was owing to the yew trees of the island, or to some other cause, has been made a matter of doubt. (Compare *Martyn, ad*

Virg., Eclog., ix., 30.) White poppy seed, roasted, was mingled with honey by the ancients, and used for the second course.—376. *Poterat duci.* "Could have been prolonged."

379–383. 379. *Ludere qui nescit, campestribus abstinet armis*, &c. The poet (from line 379 to 391) gives the general conclusion which he had in view, namely, that, as none but excellent poetry will be allowed, it should be a warning to writers how they engage in it without abilities, or publish without severe and frequent correction. But to stimulate, at the same time, the poet who, notwithstanding the allowances already made, might be somewhat struck with this last reflection, he flings out (from line 391 to 408) a fine encomium on the dignity and excellence of the art itself, by recounting its ancient honors. This encomium, besides its great usefulness in invigorating the mind of the poet, has this further view, to recommend and revive, together with its honors, the office of ancient poesy, which was employed about the noblest and most important subjects, the sacred source from which those honors were derived.—382. *Qui nescit, versus tamen audet fingere.* "He who knows not how, yet dares to compose verses."—*Quidni? Liber et ingenuus*, &c. "And why not, pray? He is free, and of a good family; above all, he is rated at an equestrian fortune, and is far removed from every vice." Horace is thought, as Sanadon remarks, to have had in view some particular knight, who fancied he could write verses because he was well born and rich.—383. *Census equestrem summam nummorum.* The fortune necessary to become an *eques* was 400,000 sesterces, or about $15,000. *Summam* is here put in the accusative by a Græcism, *secundum* or *quod ad* being understood.

385–390. 385. *Invita Minerva.* "In opposition to the natural bent of thy genius." A proverbial form of expression. The mind can accomplish nothing, unless Minerva, the goddess of mind, lend her favoring aid.—386. *Olim.* "Ever."—387. *Mœci.* The allusion is to Spurius Mœcius (or Metius) Tarpa, a celebrated critic at Rome in the days of Augustus, who was accustomed to sit in judgment on the dramatic productions that were offered for the stage. Consult note on *Sat.* i., 10, 38.—388. *Nonumque prematur in annum.* This precept, observes Colman, which, like many others in the present epistle, is rather retailed than invented by Horace, has been thought by some critics rather extravagant; but it acquires in this place, as addressed to the *elder Piso*, a concealed archness, very agreeable to the poet's style and manner.—389. *Intus.* Equivalent to *in scrinio.*—390. *Nescit vox missa reverti.* "A word once sent forth knows not the way of return." *Missa* for *emissa.* Compare *Epist.* i., 18, 71, "*Et semel emissum volat irrevocabile verbum.*"

391–399. 391. *Silvestres homines.* "The savage race of men." *Silvestres* is here, in fact, equivalent to *degentes in silvis.*—*Sacer interpresque deorum.* "The priest and the interpreter of the gods." *Sacer* is here for *sacerdos.* Compare Virgil, *Æn.*, vi., 645, where Orpheus is called "*Threicius sacerdos.*"—392. *Victu foedo.* The early race of men are fabled to have lived on raw flesh, acorns, roots, &c.—393. *Dictus ob hoc lenire tigres*, &c. Horace here gives the generally-received explanation of the fable of Orpheus. The wild animals, &c., whom he is said to have swayed by the music of his lyre, were savage men.—394. *Dictus et Am-*

phion, &c. Consult note on *Ode* iii., 11, 2.—396. *Fuit hæc sapientia quondam.* "For this, of old, was accounted wisdom." Supply *nam* before *fuit*.—398. *Maritis.* "To those in the married state," *i. e.*, both to husbands and wives, who were equally obliged by the laws to preserve their chastity inviolable.—399. *Leges incidere ligno.* Laws were originally written in verse. Those of Solon were cut on tablets of wood. Brazen plates were afterward employed both among the Greeks and Romans.

402–406. 402. *Mares animos.* "Manly spirits."—403. *Dictæ per carmina sortes.* The oracles here spoken of, remarks Hurd, are such as respect not *private persons* (whom a natural curiosity, quickened by anxious superstition, has ever prompted to pry into their future fortunes), but *entire communities;* and for these there was little place till ambition had inspired great and eventful designs, and, by involving the fate of nations, had rendered the knowledge of futurity *important.* Hence, in marking the progress of ancient poesy, Horace judiciously postpones *oracles* to the *celebration* of martial *prowess*, as being that which gave the principal *eclat* to them. This species of poetry, then, is rightly placed; though it be true, as the commentators have objected, that oracles were much more ancient than Homer and the Trojan war.—404. *Et vitæ monstrata via est.* Alluding to the productions of Hesiod, Theognis, and other poets, which, abounding in moral precepts, are elegantly said to lay open or discover the *road of life.*—405. *Tentata.* "Was sought."—*Ludusque repertus, et longorum operum finis.* "Sports were also introduced, and festive relaxation after long-continued toil." Alluding particularly to exhibitions of a scenic nature (*ludus* being here equivalent to *ludus scenicus*), the rude commencement of the drama. These *ludi* were the *finis longorum operum*, and succeeded to the labors of harvest.—406. *Ne forte pudori sit tibi Musa*, &c. "Let not, then, the Muse, the mistress of the lyre, and Apollo, the god of song, haply bring the blush to thy cheeks," *i. e.*, blush not therefore, Piso, to make court to Apollo and the Muse.

408–417. 408. *Natura fieret laudabile carmen*, &c. In writing precepts for poetry to *young persons* this question could not be forgotten. Horace, therefore, to prevent Piso's falling into a fatal error, by too much confidence in his genius, asserts most decidedly that Nature and Art must both conspire to form a poet.—409. *Quæsitum est.* "It has been made a subject of inquiry," *i. e.*, by philosophers and critics.—*Studium.* "Mere study," *i. e.*, mere art.—410. *Rude.* Equivalent to *incultum.*—411. *Et conjurat amice.* "And conspires amicably to the same end."—412. *Qui studet optatam*, &c. The connection in the train of ideas is as follows: As the athlete, who aims at the prize, is compelled to undergo a long and rigorous training; and as the musician, who performs at the Pythian solemnities, has attained to excellence in his art by the strict discipline of instruction; so must he, who seeks for the name and honor of a poet, undergo a long and rigorous course of preparatory toil and exercise.—413. *Puer.* "From early life." The rigorous training of the ancient athletæ is well-known.—*Sudavit et alsit.* "Has borne the extremes of heat and cold."—414. *Pythia.* "The Pythian strains." Supply *cantica.* The allusion is generally supposed to be to the musical contests which took place at the celebration of the Pythian games. Orelli, however, says it is not a musical contest that is here meant but a playing on the pipe the

victory of Apollo over the serpent Python.—416. *Nec satis est dixisse*, &c. Horace is thought to have here had in view some ridiculous pretender of the day, whose only claim to the title of poet rested upon his own commendations of himself. Bentley reads *nec* on the authority of two MSS., instead of the other lection *nunc*; and his reading has been very generally adopted. *Nunc* is meant to be ironical, but *nec* is more forcible.—417. *Occupet extremum scabies.* "Plague take the hindmost." A proverbial form of expression, borrowed from the sports of the young.

419–425. 419. *Ut præco ad merces*, &c. The *præcones* were employed for various purposes, and, among others, for giving notice of sales by auction. As regards the connection in the train of ideas, compare the remarks of Hurd. "But there is one thing still wanting. The poet may be excellently formed by nature, and accomplished by art; but will his own judgment be a sufficient guide, without assistance from others? Will not the partiality of an author for his own works sometimes prevail over the united force of rules and genius, unless he call in a fairer and less interested guide?" Doubtless it will; and therefore the poet, with the utmost propriety, adds (from line 419 to 450), as a necessary part of his instructive monitions, some directions concerning the choice of a prudent and sincere friend, whose unbiased sense might at all times correct the prejudices, indiscretions, and oversights of the author. And to impress this necessary care with greater force on the individual whom he addresses, he closes the whole with showing the dreadful consequences of being imposed upon in so nice an affair; representing, in all the strength of coloring, the picture of a bad poet, infatuated, to a degree of madness, by a fond conceit of his own works, and exposed thereby (so important had been the service of timely advice) to the contempt and scorn of the public.—420. *Assentatores jubet ad lucrum ire poeta*, &c. Supply *sic*, or *ita*, before *assentatores*. Faithful friends, as has already been stated in the preceding note, are necessary in order to apprise poets of their errors. Such friends, however, are difficult to be obtained by rich and powerful bards. Horace very justly compares a wealthy poet to a public crier; the latter brings crowds together to buy up what is exposed for sale, the former is sure to collect around him a set of base and venal flatterers. And if he is one who gives good entertainments, and whose purse is open to the needy and unfortunate, then farewell to any means, on his part, of telling a true friend from a false one.—422. *Unctum qui recte ponere possit.* "Who can serve a savory banquet as it should be served," *i. e.*, with all the sauces and accompaniments of plate, &c. (*Osborne, ad loc.*) Compare the explanation of Acron: "*Unctum* autem lautum convivium et tersum . . . *unctum* igitur appellat pulmentarium bene coctum." Some less correctly translate, "who can entertain a guest well," and make *ponere* refer to the disposing of the guests on the couches around the table, and *unctum* (as equivalent to *convivam*) to the custom of perfuming before reclining guests at an entertainment. But *ponere* is more correctly said of putting the dishes on the table, and seldom, if ever, of arranging the guests.—423. *Et spondere levi pro paupere.* "And become security for a poor man, who has little credit of his own." *Levi*, literally, "of little weight," *i. e.*, in the moneyed world.—*Atris.* "Vexatious." Equivalent to *misere vexantibus*. Literally, "dark" or "gloomy."—425. *Beatus.* "Our wealthy bard."

426–432. 426. *Donaris.* For *donaveris.* The poet advises the elder Piso never to read his verses to a person on whom he has bestowed any present, or who expects to receive one from him. A venal friend can not be a good critic; he will not speak his mind freely to his patron, but, like a corrupt judge, will betray truth and justice for the sake of interest.—429. *Super his.* Equivalent to *insuper*, or *præterea.—Etiam stillabit amicis ex oculis rorem.* "He will even cause the dew to fall drop by drop from his friendly eyes." *Rorem* is here put for *lacrymas* by a pleasing figure.—431. *Ut quæ conductæ plorant in funere.* "As the mourning women, who, being hired, lament at funerals," *i. e.*, who are hired to lament at funerals. These were the *præficæ*, who were hired to sing the funeral song, or the praises of the deceased, and to lament their departure.—432. *Dolentibus ex animo.* "Than those who grieve from their hearts," *i. e.*, who sincerely grieve.—*Sic derisor vero plus laudatore movetur.* "So the flatterer, who laughs at us in his sleeve, is, to all appearance, more wrought upon than he who praises in sincerity."

436–451. 436. *Et torquere mero.* "And to put to the rack with wine." A bold and beautiful expression. Wine racks the heart and draws forth all its hidden feelings, as the torture racks the frame of the sufferer, and forces from him the secret of his breast.—437. *Animi sub vulpe latentes.* "Minds lying hid beneath the fox's skin." Alluding to deceitful and crafty flatterers.—438. *Quintilio.* Quintilius Varus, to whom Horace addressed the 18th ode of the first book, and whose death he laments in the 24th ode of the same.—*Sodes.* Consult note on *Sat.* i., 9, 41.—439. *Negares.* Supply *si.*—441. *Male tornatos versus.* "Thy badly-polished verses." A metaphor from the art of turning. Guietus proposed *formatos*, and Bentley reads *ter natos*, maintaining that the ancients never turned metals; but Fea refutes him by the following passage of Vitruvius (x., 12), "*Emboli ex ære, torno politi,*" and by referring to a number of metal articles found in excavations at Rome, and in other places of Italy. (*Keightley, ad loc.*)—444. *Sine rivali.* The man who does what others are not willing to imitate, may well be said to be without a rival.—445. *Vir bonus et prudens versus reprehendet inertes*, &c. "An honest and correct critic will blame verses unskillfully constructed," &c. By *bonus* is indicated his honesty, and his regard for the writer; by *prudens* his correct judgment and taste. (*Keightley, ad loc.*) It particularly suited Horace's purpose to paint the severe and rigid judge of composition.—446. *Incomtis allinet atrum*, &c. "To those that are badly wrought he will affix a black mark, by drawing his pen across them."—447. *Calamo.* Consult note on *Sat.* ii., 3, 7.—450. *Aristarchus.* A celebrated grammarian of antiquity, famed for his critical power, and for his impartiality as a judge of literary merit; hence every severe critic was styled an Aristarchus.—451. *Hæ nugæ seria ducent in mala*, &c. "These trifles will involve in serious mischief the man who has once been made the sport of the flatterer, and has met with a cold reception from the world."

453–471. 453. *Ut mala quem scabies*, &c. "They, who know what they are about, fear to touch, and flee from a poet when the fit is upon him, as from one whom," &c. The order of construction is as follows: *Qui sapiunt, timent tetigisse fugiuntque vesanum poetam, ut* illum *quem mala scabies*, &c.—*Mala scabies.* "A leprosy."—*Morbus regius.* "The

jaundice." So called because the patient must live delicately, and like a king or wealthy person.—454. *Fanaticus error.* "Stark staring madness," *i. e.*, madness like that of the priests of Bellona and Cybele. Consult *Orelli, ad loc.—Iracunda Diana.* As this goddess was the moon, lunacy was ascribed to her anger.—456. *Agitant.* "Worry him."—457. *Sublimis.* "With head erect."—*Ructatur*, &c. "He spouts forth his verses."—*Errat.* "Roams wildly to and fro," *i. e.*, without looking where he goes.—459. *Longum.* "In lengthened tone."—462. *Prudens.* "Of his own accord."—465. *Empedocles.* This story about Empedocles is deservedly rejected as fictitious by Strabo and other writers.—*Frigidus.* "In cold blood," *i. e.*, deliberately. Horace, by playing on the words *ardentem frigidus*, would show, remarks Francis, that he did not believe the story, and told it as one of the traditions which poets may use without being obliged to vouch for the truth of them. The pleasantry continues when he says it is murder to hinder a poet from killing himself.—467. *Idem facit occidenti.* "Does the same thing with one that kills him," *i. e.*, does the same as kill him. *Occidenti* is put by a Græcism for *cum occidente*, or, more elegantly, *ac occidens*. This, as Orelli remarks, is the only spondaic verse in Horace.—468. *Nec semel hoc fecit.* "Neither is it the first time that he has acted thus," *i. e.*, he has done this before, and will do it again.—469. *Homo.* "A reasonable being," *i. e.*, a person of sane mind.—*Famosæ.* Horace every where else uses this adjective in a bad sense.—*Ponet.* "Will he lay aside." For *deponet.*—470. *Cur versus factitet.* "Why he is all the time making verses." Observe the force of the frequentative.—*Utrum minxerit in patrios cineres.* "Whether he has defiled his father's ashes." The dead and their graves were ever held sacred and inviolable among all nations, especially those of near relations. The meaning, then, of the whole clause will be this: Whether he has been visited with madness from heaven for some great enormity, or not, one thing at least is certain, that he is quite beside himself and perfectly insane.—471. *An triste bidental moverit incestus.* "Or with unhallowed hands has disturbed some sad bidental." The *bidental* was a place that had been struck with lightning, and afterward expiated by the erection of an altar, and the sacrifice of sheep, *hostiis bidentibus*; from which last circumstance it took its name. The removal or disturbance of this sacred monument was deemed sacrilege, and the very attempt a supposed judgment from heaven, as a punishment for some heavy crime. (*Dict. Ant., s. v.*)

EXCURSUS

EXCURSUS.

(FROM HENDERSON'S HISTORY OF ANCIENT AND MODERN WINES, p. 26, *seqq.*)

EXCURSUS I.

VINEYARDS OF THE ANCIENTS.

THE culture of the vine was an object of diligent attention with the ancient writers on husbandry, and the directions which they give for the training and management of the plant, in almost every possible situation, are very ample. That their views were occasionally erroneous may be readily imagined, but, considering the state of the physical sciences at the period when they wrote, they must be allowed to have a very full knowledge of the subject.

Being aware how much the health of the vine and the qualities of the grape are liable to be affected by different soils and exposures, the ancients were at great pains in choosing a proper situation for their vineyards. They condemned those lands which were composed of stiff, unctuous clay, and subject to much humidity, selecting such as were not too thin, but light, and sufficiently porous to admit the requisite moisture, and allow of the free expansion of the roots. A chalky or marly loam, and a due admixture of mould with gravel or loose pebbles, were deemed favorable; and the advantages of soils formed of rocky debris, or resting on beds of flint, were not overlooked;[1] but the preference appears to have been given to the black, crumbling soil of the Campagna, which consists of decomposed tufa, and which, from its color, received the name of *pulla*. A soil impregnated with bitter and saline substances was believed to impair the flavor of the wine.[2]

With respect to the comparative excellence of different exposures, the general voice seems to have been in favor of a southern aspect. Some writers, it is true, recommend the east, and others advise the placing of vineyards toward the north, as the quarter where the most abundant crops may be expected. But on this head it is well observed by Græcinus, that the best rule is to plant the vines toward the south in cold situ-

1. "Quis enim vel mediocris agricola nesciat etiam durissimum tophum, vel carbunculum, simul atque sunt confracti, et in summo regesti, tempestatibus, geluve, nec minus æstivis putrescere caloribus ac resolvi, eosque pulcherrime radices vitium per æstatem refrigerare, succumque retinere? Est autem, ut mea fert opinio, vineis amicus etiam silex, cui superpositum est modicum terrenum," &c.—*Colum.*, iii., 11.

2. "Salsa autem tellus, et quæ perhibetur amara,
Frugibus infelix: ea nec mansuescit arando,
Nec Bacchо genus, aut pomis sua nomina servat."
Virg., *Georg.*, ii., 238.

ations, and toward the east in warmer regions, provided they be not too much exposed to the south and east winds, in which case it would be safer to allow them to face the north or west;[1] and Florentinus decides that the choicest wine is produced from vines planted on dry, sloping grounds, that look to the east or south.[2] The superior flavor of wines growing on the side of hills, compared with those raised on the plain, was universally admitted.[3]

Various modes of planting and training the vine were in use among the Romans. It was propagated either by cuttings (*malleoli*), by layers (*mergi*), or by grafts, which were all selected from the best fruit-bearing branches. For laying out new vineyards, or recruiting the old, the Italian husbandman gave the preference to quicksets, as they were more hardy, and sooner in a condition to yield fruit than cuttings; but in the provinces, where no pains were taken to form nurseries of vines, the latter were employed.[4] A favorite way of disposing the plants was in the form of a quincunx, with sufficient space between the rows to plough the ground in diagonal furrows. In lean land, five feet were deemed a sufficient interval; but in rich soils, seven feet were allowed. The intermediate space was frequently employed for raising a crop of beans or pulse; but this practice was reprobated by experienced husbandmen, as tending to deprive the vine of its proper nourishment.[5] In those vineyards where the land was ploughed, the vine was left without support, and raised upward; in others, it was permitted to trail upon the ground, or it was trained upon poles (*pedamenta*), or upon square frames (*juga*) formed of poles or reeds, and from four to seven feet high. This mode of distributing the branches of the vine was the most expensive, but it was attended with the advantage of securing a more early and equal maturity of the fruit than the other methods. The wine obtained from vines spread along the ground, though very abundant, was generally of inferior quality and bad flavor. In the provinces, the vines without props were preferred; but they were sometimes placed on single yokes, having their projecting branches tied to reeds that were fixed in the ground.[6]

The ancients, however, remarking the tendency of the vine to shoot aloft, and distribute its branches to a great distance from the root, became impressed with the notion that the most beneficial mode of training was to favor this natural disposition by attaching it to lofty trees; and they conceived that the grapes thus grown were most likely to attain a full and equal maturity. The trees selected for the purpose were those which have single or contracted roots, such as the white poplar, or of which the foliage is not too much tufted, such as the elm, the black poplar, the asp, or the maple; but the elm was chiefly employed, because, in addition to its other recommendations, it is of easy growth, and the leaves furnish a grateful food for cattle. Of the two kinds of poplar, moreover, which have just been mentioned, the white was used much less frequently than the black. Trees thus appropriated were called *arbusta*, and considerable

1. *Colum.*, iii., 12. 2. Geoponica, ii.

3. "Montibus clivisque difficulter vineæ convalescunt, sed firmum probrumque saporem vini præbent. Humidis et planis locis robustissimæ, sed infirmi saporis vinum, nec pereme faciunt."—*Colum., de Arbor.*, 8. 4. *Colum.*, iii., 14

5. Geoponica, xi 6. "Vites canteriatæ et caracatæ."—*Colum.*, v., 4

care was bestowed on the planting and management of them. Their usual height was from thirty to forty feet, but in warm climates they were allowed to grow much higher; and, if we may credit Florentinus, there were, in some parts of Bithynia, vines trained in this manner upon trees sixty feet high, which, far from experiencing any degeneracy, only produced so much the better wine.[1] It is, however, admitted, that it was only in very rich soils that such a practice was allowable, and that in poor lands it was advisable to form the trees into pollards, at the height of eight feet from the ground; and Columella assigns from eight to twelve feet as the usual height of such plantations in Gaul.[2]

If we rely on the accounts which are given of the success attending this mode of training, we must believe that it was not only the most convenient and the most productive, but that the wine obtained from grapes so raised was improved in quality, and was sweeter and more lasting than any other kind. Cato recommends that the vine should be forced as high as possible, "*quam altissimam vineam facito;*" Pliny even goes the length of asserting that fine vines could only be grown in this manner, "*nobilia vina non nisi in arbustis gigni;*"[3] and Columella agrees with him in describing the produce of the loftiest trees as the best.[4] But, on the other hand, it is acknowledged by the natural historian that this practice was unequivocally condemned by Saserna, the father and son, both celebrated writers on husbandry; and that, although it was approved by Scrofa, yet he was disposed to limit its application to the vines of Italy; and, in describing the remarkable vines of his time, the same author gives an anecdote of Cineas, the ambassador of Pyrrhus, who, on being shown the lofty elms on which the Arician vines grew, remarked that it was no wonder the wine was so harsh, since its parent was hung on so high a gibbet, "*merito matrem ejus pendere in tam alta cruce.*"[5] When, therefore, we find that such contradictory opinions prevailed with regard to the benefits of this mode of culture, and know that it is completely at variance with the more approved practice of modern times, we may infer that the advocates of the system were misled by their desire to obtain abundant crops, or by some accidental circumstances connected with the method in question, as, for instance, the freer exposure which would be afforded to the uppermost branches, and which would certainly promote the full ripening of the fruit.

EXCURSUS II.

VARIETIES OF ANCIENT VINES.

THE varieties of the vine known to the ancients were very numerous. Columella and Pliny mention about fifty sorts, some of which they describe with sufficient minuteness to enable us to appreciate the relation in which they stand to our modern vines. Since those authors compiled their account, indeed, not only the names have been, for the most part, altered, but the plants themselves have in all probability undergone a considerable change, from the effects of culture and transplantation, and we can not expect to recognize every species which they enumerate. If the *gamel*

1. Geoponica, iv., 1.
2. De Re Rustica, v., 7.
3. Hist. Nat., xvii., 23.
4. Lib. v., 6.
5. Lib. xiv., 1.

grape of the Rhone is found to degenerate in a few years when removed to the soil of Burgundy, and if the *maurillon* of the latter province acquires a new designation, and perhaps, also, new characters, when brought to Auvergne or Orleans, it would be absurd to imagine that, after a lapse of two thousand years, we should be able to assign the exact place, in a modern botanical arrangement, to the varieties that adorned the Massic or Surrentine hills. Nevertheless, it is generally agreed to consider the *Vitis præcox* of Columella as corresponding to the last-mentioned modern variety, while the *Vitis Nomentana* is supposed to be the *traminer*, or *formentin rouge;* and the *Corinthian* grape appears to be identified with the *Græcula*, which, we are told, was so small as not to be worth the pains of cultivation, except in a very rich soil. But we can hardly be mistaken with respect to the characters of the *Vitis apiana*, which was so called from its liability to be attacked by bees, and which has now received the analogous appellation of *muscat* or *moscadella*.[1] It was in high repute, as producing the most luscious and durable wine. The *bumasti, dactyli, duracinæ*, &c., may be easily distinguished among our modern growths. In the recent classification of the Andalusian wines, their names have been successfully appropriated to designate certain orders or genera.

Among these varieties of the vine, a strong predilection existed in favor of the *Aminean*, which is described as surpassing all others in the richness and flavor of the grape, and of which there were five sorts, distinguished by their botanical characters, and their greater or less hardiness and fruitfulness. Next to them in excellence was ranked the *Nomentan* or *rubellia*, which was still more prolific than the *Aminean*, but of which the fruit seems to have contained an excess of mucilaginous matter, as this variety was also known by the name of *fecinia*. The *Eugenian, Helveolan, Spionian*, and *Biturican*, and several others, were, in like manner, esteemed for their abundant produce, and the choice qualities of the wine which they yielded. That the ancients spared no pains or expense to procure all the best kinds for their vineyards, is proved by the account which they give of the effects of their transplantation; and that they confined their attention to such as were found to answer best with particular soils, may be inferred from the manner in which they describe certain spots as planted with a single species; as, for example, the hills of Sorrento and Vesuvius, which were covered with the small *Aminean* grape. There is, in fact, no part of the writings of the ancient agriculturists which is more deserving of being recalled to notice than those passages in which they declaim against the bad effects of the promiscuous culture of many varieties of the vine, and recommend the husbandman to plant only such as are of good and approved quality. But as all are not equally hardy, Columella thinks it may be well, in order to guard against a failure of the crop from unfavorable seasons, to keep three or four, or, at most, five sorts, which will be amply sufficient for the purpose. These he would dispose in separate divisions of the vineyard, so that the fruit of each may be kept apart, and gathered by itself when it ripens. In this way, he observes the labor and expense of the vintage will be lessened, the mixture of ripe and unripe grapes will be in a great measure avoided, the genuine

1 The "Vocabulario della Crusca" gives the etymon *moscado*, "musk."

flavor of each sort will be preserved entire in the must, and improve in the wine, until it has reached its utmost perfection.[1]

EXCURSUS III.

MANAGEMENT OF THE VINTAGE, AND MODES OF PREPARING THE MUST.

In warm and low situations the vintage of the ancients began toward the end of September, but in most places it was deferred till the following month. When the tendrils of the vine were observed to fall loose upon the stalks; when, on pulling a grape from the bunch, the void showed no tendency to fill up; and when the stones had acquired a brown or blackish color, the fruit was deemed sufficiently ripe for gathering. As nothing is more prejudicial to the quality of the wine than the mixture of unripe with ripe grapes, it was usual to begin with those parts of the vineyards where they had attained their fullest maturity, and with the early and black kinds in the first instance. It was deemed improper to pull them when they were parched by the sun or while they were covered with dew. Those first collected were thought to yield the largest quantity of must; but the second gathering gave the best wine, the third the sweetest. In some countries, as in Bithynia and Narbonne, it was the custom to twist the stalks of the grapes, and to strip the leaves around them, leaving them thus exposed to the full force of the sun's rays for a period of thirty days previous to the vintage; in other places, in order to obtain a richer wine, the grapes, after they were gathered, were spread on crates to dry for three or four days in the sun.[2]

In making the common wines, the grapes, as soon as collected, were conveyed in baskets (*corbes* or *fiscinæ*) to the cellar or press-room (*torcularium*), where they were first trodden, and afterward subjected to the action of the press, the juice that issued being allowed to flow into the vat, or cistern (*lacus*), which was generally of mason-work, lined with plaster, and sunk into the ground. That the ancients were fully aware how much the quality of the wine is influenced by the expedition with which these operations are performed, appears from the direction given by Pliny, namely, to press at once as much as would fill twenty culei; for which purpose he conceives that one press and one vat were amply sufficient where the size of the vineyard did not exceed twenty jugera. When the juice had ceased to flow from the press, some were in the practice of cutting the edges of the cake, and obtaining, by a fresh pressure, a secondary wine, which they called *vinum tortivum* or *circumcisitium* (*vin de taille*), and which was kept apart, as it was apt to have an irony taste. The pressed skins were then thrown into casks, and, being fermented with a quantity of water, furnished an inferior liquor, called by the Greeks δευτέριος or θάμνα, and by the Romans *lora* (*quod lota acina*), which serves as a beverage for the laborers in winter, whence it was sometimes, also, called *vinum operarium*.[3]

At first the *torcular*, or wine-press, appears to have been of a very sim-

1. Lib. iii., 21.

2. *Plin.*, H. N., xviii., 31. *Pallad.*, De Re Rustica, x., 11. *Varr.*, i., 54. Geoponica, vii., 18. *Colum.*, xii., 29.

3. *Cato*, De Re Rustica, 25 *Varr.*, *loc. cit.*

ple construction, consisting of little more than an upright frame, in which was fixed a long beam, or lever (*prelum*), commonly loaded with stones to give it greater weight, and having thongs and ropes attached to the handle, by which it could be more easily worked.[1] Another simple mode of pressing the grapes, if we may confide in the authority of an ancient painting, was by placing them in a trough, fixed in the bottom of an upright square frame, in which were three cross-beams moving in grooves, and having a row of conical wedges between each beam, which could be driven in by mallets.[2] When the mechanical powers became better understood, the screw and windlass were introduced, by which means a more steady and vigorous pressure was supplied; and subsequent inventions gave a more convenient form to the rude and cumbersome apparatus of early times.

For the ordinary wines, the fermentation was suffered to continue till it worked itself out, or, according to Pliny, for about nine days; and, as the mass was so considerable, it is evident that the process would go on with rapidity, and that a great portion of the aroma and alcohol of the wine would be dissipated before the operation was at an end, especially when the grapes did not abound in saccharine matter. In order to obviate this fault, various methods were contrived for preserving the virtues of the must unimpaired, and for procuring from it a richer and more durable wine, of which the authors so often referred to have transmitted very copious details.

In the first place, the juice that flowed from the gentle pressure of the grapes upon one another, as they were heaped in the baskets or troughs previously to their being trodden, was carefully collected in the vessels in which it was intended to be preserved, and set aside till the following summer, when it was exposed during forty days to the strongest heat of the sun.[3] As it was procured from the most luscious grapes, and kept from the contact of the external air, the fermentation which it underwent would be very slight, and it would retain in perfection the full flavor of the fruit. To this liquor, which appears to have been first made at Mytilene, in the island of Lesbos,[4] and which was in very high estimation, the ancients gave the several names of *πρόχυμα*, *πρόδρομος*, or *πρότροπος*, *mustum sponte defluens*, *antequam calcentur uvæ*.

Sometimes, however, when the quantity of juice thus obtained was either too small, or not sufficiently saccharine to enable it to keep without further preparation, the must that collected in the vat, before the grapes were subjected to the press (*mustum lixivium*), was put into an amphora, which was properly coated and secured by a well-pitched cork, and then sunk in a pond, where it was allowed to remain about a month, or till after the winter solstice. When taken up, it was commonly found to have lost all tendency to ferment, and might be preserved unchanged during a whole year or more.[5] In this state it was considered as something be-

1. The representation of a rude wine-press, as exhibited on an antique bass-relief found among the ruins of Hadrian's villa, has been given by Piranesi, in No. 55 of his *Vasi*, &c.

2. Pitture d'Ercolano, vol. i., p. 187

3. *Plin.*, H. N., xiv., 9.

4. *Athenæus*, i., 23.

5. "Antequam prelo vinacea subjiciantur, de lacu quam recentissimum addito

tween a sirup and a wine, and was termed by the Greeks *ἀειγλευκές*, *i. e.*, *semper mustum*. When, instead of being placed in a fresh-water pond, the vessel was plunged into the sea, the liquor was thought to acquire very speedily the flavor of age, "*quo genere præcox fit vetustas*," and the wine so obtained was denominated *θαλασσίτης*. To this practice the oracle given to the fishermen, desiring them to dip Bacchus into the sea, may be supposed to allude.[1]

The preparation of the passum, or wine from half-dried grapes, varied in different places. The grapes selected were chiefly of the apian or muscat kind, and were allowed to remain on the vine until they had shrunk to nearly one half their original bulk, or else they were gathered when fully ripe, and, being carefully picked, were hung to dry in the sun, upon poles or mats six or seven feet from the ground, care being taken to protect them from the nightly dew; but some preferred the expedient of immersing them in boiling oil. After they had been thus treated they were freed from the stalk and introduced into a barrel, and a quantity of the best must, sufficient to cover the whole, was thrown over them. In this they were allowed to soak five or six days, at the expiration of which they were taken out, put into a frail, and submitted to the operation of the press. This was the choicest sort of *passum*; an inferior kind was obtained by adding rain water, that had been previously boiled, instead of must, the other parts of the process remaining the same. When the apian grapes were used, they were first trodden in the cask, with a sprinkling of wine to each layer as it was thrown in, and, after five days, were again trodden before they were squeezed. When the fermentation ceased, the liquor was decanted into clean vessels to be stored for use.

On other occasions, when the juice of the grapes was deemed too thin and watery for the production of a good wine, as was almost always the case in rainy seasons, it was boiled down to a greater consistence, and a small portion of gypsum was added to it. The Lacedæmonians, we are told by Democritus, were in the practice of reducing it one fifth part, and keeping it four years before it was drunk; others were satisfied with the evaporation of a twentieth part of the bulk.[2] Sometimes, however, the inspissation was carried much further, and the boiling prolonged till one third, one half, or even two thirds of the liquor were evaporated. The place where this operation was performed was called the *defrutarium*. When the must was inspissated to one half, it acquired the name of *defrutum*; when two thirds were left, the liquor was denominated *carcnum*; and when reduced to one third, it received the appellation of *sapa* among the Romans, and *σίραιον* and *ἕψημα* among the Greeks; but the proportions are not always stated in the same manner, and were no doubt regulated, in some degree, by the original quality of the must.[3] The last-mentioned liquor, when obtained from rich grapes, appears to have been drunk as a wine, and may be regarded as corresponding to the boiled

mustum in amphoram novam, eamque oblinito, et impicato diligenter, ne quicquam aquæ introire possit. Tunc in piscinam frigidæ et dulcis aquæ totam amphoram mergito, ita ne qua pars extet. Deinde post dies quadraginta eximito. Sic usque in annum dulce permanebit."—*Colum.*, xii., 29. *Cato*, c. 120.

1. *Plutarch*, Quæst. Nat., 27 (Op., ed. *Reiske*, vol. ix., p. 620).

2. Geoponica, vii., 4. 3. *Colum.*, xii., 19. *Pallad.*, xi., 18. *Dioscor.*, v., 9

wines of the moderns; but the two former were chiefly employed for correcting weak must, and for preparing various condiments, which were resorted to for the purpose of heightening the flavors of the ancient wines. They were, in fact, identical with the *sabe* or *raisiné* of the French, and the *sapa* of the Italians, which are still used for culinary purposes, and which are made according to the same rules.[1]

Accident is said to have led to the discovery of another method of preparing the must. A slave, who had stolen part of the contents of a cask, adopted the expedient of filling up the deficiency with sea water, which, on examination, was thought to have improved the flavor of the liquor; and thenceforth the practice of adding salt water to certain wines became very common among the Greeks. For this purpose the water was directed to be taken up as far as possible from the shore, and in a calm and clear day, in order that it might be had of the requisite strength and purity, and to be boiled down to about a third part before it was added to the wine. Columella mentions that his uncle was in the habit of first keeping it six years, and then evaporating it for use; and that of the liquor so prepared a sextarius was sufficient for an amphora, being in the proportion of about a pint to little more than six gallons. "Some persons," he adds, "throw in as much as two or three sextarii; and I should not hesitate to do so also, if the wine were strong enough to bear this admixture, without betraying a saline taste,"[2] of which it must be acknowledged there was no small risk. Nevertheless, several of the Greek sweet wines were manufactured in this manner; and Cato has left us particular receipts for imitating them, in which the allowance of sea water, or salt, is always a conspicuous ingredient.[3] "*Hoc vinum*," he assures us, when speaking of one of these artificial compounds, "*non erit deterius quam Coum*." Whatever the comparative merits of the Coan wine may have been, there is reason to suspect that the taste of the censor was not very refined, and that the liquor which he thus extols could never have become very grateful, even although it was allowed to ripen four years in the sun. When Horace describes the Chian wine, at the supper of Nasidienus, as being "*maris expers*,"[4] he has been generally supposed to allude to its being of inferior quality from the want of salt water, whereas he probably meant to insinuate that it had never travelled on the sea, but was a factitious or home-made wine. For the more delicate wines, such as the ἀνθοσμίας, the proportion of sea water was only one fiftieth part.[5]

These were all the more simple preparations of the must, which appear to have been adopted with the view of rendering it more durable; but, as several of the methods in question, instead of tending to preserve the vinous qualities of the liquor, were rather calculated to injure and destroy them, other means were devised for restoring to it a due degree of flavor and aroma. Considering the attention that was bestowed on the evaporation of the must, and the extensive scale on which the process was conducted, it is somewhat extraordinary that the ancients should have con-

1. "Aujourd'hui," says Olivier de Serres, "nous appellons sabe le moust, qui par boullir se consume de la moitié; duquel nous nous servons seulement pour faire des sauces en l'appareil des viandes."—Theatre d'Agriculture (ed. 1814), i., 297.

2. De Re Rustica, xii., 21.
3. Cap. xxiv., 105.
4. Serm., ii., 8, 15.
5. *Athenæus*, i., 24

tinued in ignorance of the art of separating the alcohol from the other component parts of the wine, the more especially as they had occasionally remarked the inflammability of the latter fluid; but as no hint occurs in their writings from which it can be inferred that they had the most distant idea of such an operation, it is clear, there could be no question of strengthening their liquors, according to the modern fashion, by the admixture, namely, of a greater or less portion of ardent spirit. They were, therefore, obliged to have recourse to such substances as, from their fragrant odor and agreeable pungency, were most likely to impart the desired properties, "ut odor vino contingat, et saporis quædam a cumina." For this purpose it was not unusual to sprinkle a quantity of pounded pitch or rosin on the must during the first fermentation, or, after it was completed, to infuse the flowers of the vine, the leaves of the pine or cypress, bruised myrtle-berries, the shavings of cedar wood, southern wood, bitter almonds, and numberless other articles of a similar nature;[1] but a more common mode of proceeding seems to have been to mix these ingredients, in the first instance, with the *defrutum,* or inspissated must, and boil the whole to a thick consistence, and then to add a small portion of the confection to a certain quantity of the new wine. When we peruse the receipts for this decoction which Columella has delivered, we can not but be struck with the large proportions and potency of the substances employed. To ninety amphoræ of must, for example, which had been evaporated to a third, ten sextarii of liquid Nemeturican pitch, or tar, washed in boiled sea water, and a pound and a half of turpentine resin, are directed to be added; and the liquor being again reduced two thirds, six pounds of crude pitch, in powder, are to be gradually mixed with it, together with a liberal allowance of various aromatic herbs, such as spikenard, fleur-de-lis, myrrh, cardamoms, saffron, melilot, cassia, sweet-scented flag, &c., all well bruised and sifted. Of this farrago, Columella informs us that he usually allotted four ounces to two amphoræ, or thirteen and a half gallons, when the vintage was watery, but in dry seasons three ounces sufficed; and he prudently cautions the wine-dealer not to make the artificial savor too palpable, lest his customers should be deterred by it from purchasing the wine.[2] It was only for the inferior wines, however, that such medicaments were used; for, as the same author, in a preceding chapter, justly remarks, "that wine which is capable of being preserved for years without any condiment must be reckoned the best, and nothing ought to be mixed with it by which its genuine flavor may be corrupted and disguised; whatever pleases by its natural qualities is to be deemed the most choice."[3]

Many of the articles which enter into the above-mentioned formula, being of an insoluble nature, would be gradually precipitated, and may be considered as operating chiefly in the way of finings; in fact, several of them seem to have been adopted with this intention, and would, doubtless, often answer the twofold purpose of perfuming and clarifying the wine. But as the disorder of acescence would be apt to occur in all those cases where the fermentation had been allowed to exhaust itself, it became necessary to resort to more effectual means for checking this tendency, and giving to the wines a proper degree of durability. With this

1. Geoponica, vii., 12, 20. 2 De Re Rustica, xii., 20. 3. Ibid., xii., 19.

view, milk, chalk, pounded shells, toasted salt, or gypsum, were employed by some persons; others used lighted torches, or hot irons, which they extinguished in the wine; and others, again, recommended the ashes of the vine-stalks, roasted gall-nuts or cedar-cones, burned acorns or olive-kernels, sweet almonds, and a variety of similar substances, which were generally introduced into the wine after the first fermentation was finished.[1] Whether the ancients were acquainted with the operations of sulphuring is uncertain. Pliny, indeed, mentions sulphur as one of the articles used by Cato to fine his wines, "vina concinnari;" but as that part of his works in which he describes its employment is lost, we have no means of determining whether he applied it in a solid form or in the state of vapor. In one place, it is true, he directs a pitched tile, with a live coal and various aromatics, to be suspended in the cask previously to the introduction of the wine; but this was chiefly with the design of imparting an agreeable perfume, and with no view to the clarifying of the liquor.[2] A similar receipt is given by him, for removing any unpleasant odor that the wine may have contracted. The practice of fining with the whites of eggs seems to have been common, as both Palladius and Fronto give directions for it;[3] and the passage of Horace,[4] in which he alludes to the mending of Surrentine wine with the lees of Falernian, shows that the yolks of pigeon's eggs were also used for the same purpose, unless, as there is some reason to suspect, the poet has mistaken the yolk for the white.

EXCURSUS IV.

OF THE WINE-VESSELS AND WINE-CELLARS OF THE ANCIENTS.

When the fermentation in the vat had ceased, the wine was introduced into those vessels in which it was destined to remain for use, or until it had undergone certain changes which rendered a subsequent transfusion advisable. As it was commonly in this stage that the medicaments described in the preceding excursus were added, a considerable degree of secondary fermentation would necessarily take place; and this effect would be still further increased by the preparations which were applied to the inside of the vessels, and which were resorted to with the same view, and consisted of much the same substances as the condiments used for mingling with the wine. When the wine was put into a cask, care was taken not to fill it too full, but to allow sufficient space for the froth or scum which would be thrown up, and which is directed to be diligently removed by ladles, or with the hand, during the first five days.[5] It was also deemed of importance to cleanse the cellar or press-room from all putrid and acescent substances, and to keep up an agreeable odor in them by means of fumigations.

The most ancient receptacles for wine were probably the skins of animals (*ἀσκοί, utres*), rendered impervious by oil or resinous gums. When Ulysses proceeded to the cave of the Cyclops, he is described as carrying with him a goat-skin filled with the rich black wine he had received from Maron, the priest of Apollo.[6] In the celebrated festal procession of Ptolemy Philadelphus there is said to have been a car twenty-five cubits in

1. Geoponica, vii., 12.
2. De Re Rustica, c. 113.
3. Geoponica, vii., 22
4. Serm., ii., 4, 55.
5. Geoponica, vi., 12.
6. Odyss., ix., 195

length and fourteen in breadth, in which was borne an *uter* made of panthers' hides, and containing three thousand amphoræ of wine, which was allowed to flow from it slowly, as it was dragged along;[1] but, unless this enormous wine-skin had been protected by some solid casing, it could not have resisted the lateral pressure of such a body of liquor. As the arts improved, vessels of clay were introduced, and the method of glazing them being unknown, or, at least, not used for this purpose, a coating of pitch was applied, in order to prevent the exudation of the liquor. In some places where wood abounded, as in the neighborhood of the Alps and in Illyria, wine-casks were made of that material; but the vessels in general use among the Greeks and Romans were of earthen-ware; and great nicety was shown in choosing for their construction such clay as was least porous, and bore the action of the furnace best. But it was only the smaller sort that could be made on the wheel; the larger were formed on the ground, in stoves, where a sufficient degree of heat for baking them could be applied.[2] They had, for the most part, a bulging shape, with a wide mouth, and the lips were turned out in such a way as to prevent the ashes and pitch, with which they were smeared, from falling in when the cover was removed. When new, these vessels received their coating immediately on being taken out of the furnace. As such of them as were of any considerable size were liable to rents and other accidents, it was customary to bind them with leaden or oaken hoops, in order to preserve them entire.[3] Pancirollus affirms that they were occasionally capacious enough to hold a wagon load of wine, or one hundred and twenty amphoræ;[4] but this is hardly credible. That they were often very large, however, is certain, for we read of *dolia sesquiculearia*, or tuns which held a culeus and a half, or three hogsheads and one third. The *culearia* appear to have been the vessels in which the ordinary wines were commonly sold.

As the Greeks gave the preference to small vessels for the preservation of their wines, we may infer that their casks (*πίθοι*) were of more moderate capacity. Their largest wine-measure was the *μετρητής*, containing eight gallons, six pints, and a quarter; and the *κάδος*, *κεράμιον*, and *ἀμφορεύς*[5] were earthen-ware vases which held about that quantity. The *quadrantal*, or cube of the Roman foot, on the other hand, was equivalent to forty-eight *sextarii*, or twenty-seven English quarts; and the *testa*, *cadus*, *diota*, and *amphora* of the Romans were, for the most part, of that measure. The *urna* was equal to half an amphora. The last-mentioned vessel was generally of an elegant form, with a narrow neck, to which the two handles were attached, and the body tapering toward the bottom, by which means it could be fixed with little trouble in the ground, and the sediment which was deposited by the wine could not be easily disturbed by the process of decanting. Those made at Cnidos and Athens, but particularly the latter place, were most esteemed, whence the representation of an amphora upon certain of the Attic coins. Sometimes the name of the maker, or of the place where they were manufactured, was stamped upon the neck.

1. *Athenæus*, v., 7. 2. Geoponica, vi., 3. 3. *Cato*, c. 39.
4. Rerum Memorabilium, i., 138.
5. By syncope, from *ἀμφιφορεύς*, so called from the two handles attached to the neck, by which it was carried. The *διώτη* had its name from a similar circumstance.

Occasionally these vessels received a lining of plaster, which was thought to diminish the roughness of the wine; but the more common preparation, as has been already hinted, was with pitch, mastic, oil, and various aromatic substances; and, as the quality of the wine depended on the due seasoning, great care was taken to have them in proper order for the vintage. In some of the receipts for the process in question, wax is recommended as a useful addition to the other ingredients, especially if a dry wine was desired; but Pliny and other writers condemn its use, as tending to cause acescency.[1] Before the wine was introduced, the casks, or, at least, the orifices and covers, were usually smeared with a composition of much the same nature as the condiments above described. When the vessels were filled, and the disturbance of the liquor had subsided, the covers, or stoppers, were secured with plaster, or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air.

The casks containing the stronger wines were placed in the open air, or in sheds where they could receive the benefit of the sun's rays;[2] but, in general, they were ranged along the walls of the wine-cellar, and sunk to a greater or less depth in sand. In this situation they were allowed to remain till the wine was judged to have acquired a sufficient maturity, or, after it had undergone a proper clarification, the contents were transferred to smaller vessels. In what manner they were emptied is not very clear. The phrases descriptive of the operation would indeed imply that the Romans had no other mode of racking their wines[3] than by inclining the cask to one side, and thus pouring out the liquor; but such a method must have been attended with great trouble and inconvenience, especially in those cases where the vessels had been fixed in the ground, and as many of them remained stationary, it may be presumed that they must have had other contrivances for discharging the contents. The siphon used by the Greeks and Romans for tasting their wines appears to have been merely a tube open at both ends, like the instruments still employed for that purpose, by which a portion of wine may be drawn, by suction, from any part of the cask; but if the same term also denoted a fire-engine, by which water might be forced to a considerable height,[4] we may fairly conclude that the use of the piston was occasionally resorted to for the purpose of emptying the larger tuns.

For the wine-cellar (*cella vinaria*), the writers on rural economy generally advise a northern aspect, and one not much exposed to the light, in order that it may not be liable to sudden vicissitudes of temperature; and they very properly inculcate the necessity of placing it at a distance from the furnaces, baths, cisterns, or springs of water, stables, dunghills, and every sort of moisture and effluvia likely to affect the wine. Pancirollus is of opinion that the ancients were not in the practice of having repositories of wine under ground, like our modern cellars;[5] and, unquestionably, there is no direct evidence in their works of the existence of those "extended

1. Geoponica, vi., 5, 6. *Plin.*, H. N., xiv., 20.

2. "Campaniæ nobilissima exposita sub dio cadis verberari sole, luna, imbre, ventis, aptissimum videtur."—*Plin.*, H. N., xiv., 21.

3. "Non ante verso lene merum cado."—*Horat.*, Carm. iii., 29, 2.

4. See *Hesychius*, in voce Σίφων. *Beckmann's* Geschichte der Erfindungen, iv., p. 430.

5. Rer. Memorab., i., 2, 8.

vaults of different dimensions" which Barry has figured to himself; but, as they were so careful to secure the benefit of a cool and equable atmosphere for their wines, we can hardly suppose that they would overlook the advantages to be derived from this mode of building. The directions given by Palladius for the construction of a wine-cellar show that it was, at least in part, excavated; for he recommends that it should be three or four steps below the level of the *calcatorium*, or place where the grapes were trodden, so that the liquor that collected in the vats could be drawn off into the casks, as they stood ranged against the walls, by means of conduits or earthen tubes.[1] When the quantity of wine made was greater than the casks could conveniently hold, a row of tuns (*cupæ*) was disposed along the middle of the floor, on raised stands, so as to leave a free passage between them and the casks; or, if these were buried in the ground, with a gang-way over them.

In these cellars, which may be considered as analogous to the *celliers* of the French, the lighter wines, or such as lasted only from one vintage to another, were kept; but the stronger and more durable kinds were transferred to another apartment, which by the Greeks was called *ἀποθήκη* or *πιθών*, and which, among the Romans, was generally placed above the *fumarium*, or drying kiln, in order that the vessels might be exposed to such a degree of smoke as was calculated to bring the wines to an early maturity.[2] This, however, was an invention of the later ages. When Telemachus goes to draw the necessary supply of wine for his voyage, he is represented as descending to his father's high-roofed chamber (*ὑψόροφον θάλαμον εὐρὺν*), which seems to have been a sort of treasury or storehouse, where, with jars of fragrant oil, and chests containing gold, and brass, and raiment,

> "Many a cask with season'd nectar fill'd,
> The grape's pure juice divine, beside the wall
> Stood waiting, orderly arranged;"[3]

and he desires to fill him twelve amphoræ with the wine next in richness to that which was reserved for his sire's return, and to adapt fit stoppers to the whole.[4] From this account, it is manifest that, in the earliest times, there was no separate repository for wines, but that it was kept in large vessels, and in a vaulted apartment, along with other articles of value, and was drawn off into amphoræ as it was wanted for use.

From some allusions in the classics,[5] it has been contended that the an-

1. "Basilicæ ipsius forma, calcatorium loco habeat altiore constructum; ad quod inter duos lacus, qui ad excipienda vina hinc inde depressi sint, gradibus tribus fere aut quatuor ascendatur. Ex his lacubus canales structi, vel tubi fictiles circa extremos parietes currant, et subjectis lateri suo doliis per vicinos meatus manantia vina defundant."—De Re Rustica, i., 18.

2. "Apothecæ recte superponentur his locis, unde plerumque fumus (balnearum) exoritur, quoniam vina celerius veterascunt, quæ fumi quodam tenore præcocem maturitatem trahunt."—*Colum.*, i., 6.

3. *Ἐν δὲ πίθοι οἴνοιο παλαιοῦ ἡδυπότοιο*
ἕστασαν ἄκρητον, θεῖον ποτόν, ἐντὸς ἔχοντες,
ἑξείης ποτὶ τοῖχον ἀρήροτες.—Odyss., ii., 340.

4. *Δώδεκα δ' ἔμπλησον καὶ πώμασιν ἄρσον ἅπαντας.*—Odyss., ii., 353.

5. *Hor.*, Carm., ii., 3.

cients were fully aware of the advantages of having both outer and inner cellars, and that they devoted the latter to the reception of their more valuable wines. Assuredly, if their repositories, as Horace insinuates, were capable of containing a thousand amphoræ at a time,[1] we may easily conceive that they might have been divided into different cells, and that the innermost would be reserved for the best vintages. But, in the passage above referred to, the phrase "interiore nota" may merely imply that the wine in question came from the remotest end of the cellar, and was therefore the oldest and choicest, or that it was part of the stock which had been put aside for festal occasions. The "hundred keys" of the cellars in which the precious Cæcuban vintages are said to have been stored, can be considered only as a poetical amplification.

Previously, however, to depositing the amphoræ in the apotheca, it was usual to put upon them a label or mark indicative of the vintages, and of the names of the consuls in authority at the time, in order that, when they were taken out, their age and growth might be easily recognized.[2] With the luxuriant Romans this became a point of great importance; so that, to particularize a choice sample, it was sufficient to mention the year in which it was placed in the cellar, as is abundantly proved by numerous passages of their poets; and the term *nota* was very commonly employed in reference to the quality of the liquor, as in the line of Horace above cited. Pliny affirms that this mode of designating wines originated from the frequent adulterations that were practiced in the manufacture, so that they could only be distinguished by the cellar marks.[3] Sometimes these marks were obliterated by the smoke to which the vessels had been exposed, as Juvenal alleges to have been the case with regard to some very old Setine wine;[4] and the custom of placing implicit faith in such a criterion must have given birth to numberless impositions, as nothing could be more easy than to substitute one consul's name for another, or to give the semblance of age to a new label.

EXCURSUS V.

FUMARIUM.

THE application of the *fumarium* to the mellowing of wines was borrowed from the Asiatics, who were in the habit of exposing their wines to the heat of the sun on the tops of their houses, and afterward placing them in apartments warmed from below, in order that they might be more speedily rendered fit for use.[5] As the flues by which the ancient dwellings were heated were probably made to open into the apotheca, it is obvious that a tolerably steady temperature could be easily supplied, and

1. *Hor.*, Serm., ii., 3, 115.

2. Among the amphoræ lately found on the site of the ancient Leptis, and now deposited in the British Museum, is one with the following inscription in vermilion:

L. CASSIO
C. MARIO
COS.

It had, consequently, been filled with the vintage of the year 647 A.U.C., when *Lucius Cassius Longinus* and *Caius Marius Nepos* were consuls, and when Marius himself was contending with Jugurtha for the possession of the adjacent province.

3. Hist. Nat., xxiii., 1. 4. Sat., v., 34. 5. *Galen*, Simpl., iv., 14.

that the vessels would be more fully exposed to the action of the smoke. Although the tendency of this procedure may, according to our modern notions, appear very questionable, yet, when attentively considered, it does not seem to differ much from that of the more recent method of mellowing Madeira, and other strong wines, by placing them in a hot-house, or in the vicinity of a kitchen fire or baker's oven, which is found to assist the development of their flavor, and to bring them to an early maturity. As the earthen vases in which the ancient wines were preserved were defended by an ample coating of pitch or plaster, it is not likely that the smoke could penetrate so as to alloy and vitiate the genuine taste and odor of the liquor; but the warmth which was kept up by its means would have the effect of softening the harshness of the stronger wines, and probably of dissipating, to a certain extent, the potent aroma of the condiments with which they were impregnated. Although Tibullus gives the epithet "smoky" to the Falernian wines thus prepared,[1] and Horace speaks of the amphora with which he proposed to celebrate the calends of March as having been laid up "to imbibe the smoke" during the consulship of Tullus,[2] they are not to be understood as alluding to the flavor of the liquor, but merely to the process by which it was brought to a high degree of mellowness. The description of Ovid, however, may be considered as more correct, for he applies the term only to the cask in which the wine was inclosed.[3] At the same time, it must be acknowledged that the practice in question was liable to great abuse; and we may readily conceive that, from the success attending the experiment as applied to the first-rate growths, it might happen that many inferior wines, though not at all adapted for the operation, would nevertheless be made to undergo it, in the vain hope of bettering their condition; that, from an anxiety to accelerate the process, the wines would be sometimes exposed to a destructive heat; or that, from inattention to the corking of the vessels, the smoke might enter them, and impart a repulsive savor to the contents. As these forced wines were in great request at Rome and in the provinces, the dealers would often be tempted to send indifferent specimens into the market; and it is not, perhaps, without reason, that Martial[4] inveighs so bitterly against the produce of the fumaria of Marseilles, particularly those of one Munna, who seems to have been a notorious offender in this line, and whom the poet humorously supposes to have abstained from revisiting Rome lest he should be compelled to drink his own wines.

EXCURSUS VI.

INSPISSATED WINES AND VARIETIES OF ANCIENT WINES.

One certain consequence of the long exposure of the amphoræ to the influence of the fumarium must have been, that a portion of the contents would exhale, and that the residue would acquire a greater or less degree of consistence; for, however well the vases might have been coated and lined, or however carefully they might have been closed, yet, from the nature of the materials employed in their composition, from the action of the vinous fluid from within, and the effect of the smoke and heat from without, it was quite impossible that some degree of exudation should not

1. Eleg., ii., 1. 2. Carm., iii., 8, 9. 3 Fast., v, 317. 4. Epig., x., 36.

take place. As the more volatile parts of the must were often evaporated by boiling, and as various solid or viscid ingredients were added to the wine previously to its introduction into the amphoræ, it is manifest that a further exhalation must have reduced it to the state of a sirup or extract. In the case of the finer wines, it is true, this effect would be in some measure counteracted by the influence of the insensible fermentation; and a large proportion of the original extractive matter, as well as of the heterogeneous substances suspended with it, would be precipitated on the sides and bottoms of the vessels, in the form of lees; but in other instances, the process of inspissation would go on, without much abatement from this cause. Hence it comes that so many of the ancient wines have been described as thick and fat, and that they were not deemed ripe for use until they had acquired an oily smoothness from age. Hence, too, the practice of employing strainers (*cola vinaria*) to clarify them, and free them from their dregs. In fact, they often became consolidated to such a degree that they could no longer be poured from the vessels, and it was necessary to dissolve them in hot water before they could be drunk. We learn from Aristotle that some of the stronger wines, such as the Arcadian, were reduced to a concrete mass when exposed in skins to the action of the smoke;[1] and the wine-vases, discovered among the ruins of Herculaneum and Pompeii, have generally been found to contain a quantity of earthy matter. It is clear, then, that those wines which were designed for long keeping could not have been subjected to the highest temperature of the fumarium without being almost always reduced to an extract. Indeed, Columella warns the operator that such might be the issue of the process, and recommends that there should be a loft above the apotheca into which the wines could be removed, "*ne rursus nimia suffitione medicata sint.*"

For the more precious wines the ancients occasionally employed vessels of glass. The bottles, vases, cups, and other articles of that material, which are to be seen in every collection of antiquities, prove that they had brought the manufacture to a great degree of perfection. We know that, for preserving fruits, they certainly gave the preference to glass jars; and at the supper of Trimalcio, so admirably depicted by Petronius, even amphoræ of glass are said to have been introduced.[2] Whether they were of the full quadrantal measure does not appear; but, in all probability, they were of more moderate dimensions, for we are told by Martial that the choicest Falernian was kept in small glass bottles,[3] and neither the number of the guests nor the quality of the liquor, supposing it to have been genuine, would have justified the use of full-sized amphoræ on the occasion above alluded to.

The ancients were careful to rack their wines only when the wind was northerly, as they had observed that they were apt to be turbid when it blew in an opposite direction. The weaker sorts were transferred, in the spring, to the vessels in which they were destined to remain; the stronger kinds during summer; but those grown on dry soils were not drawn off until after the winter solstice.[4] According to Plutarch, wines were most affected by the west wind; and such as remained unchanged by it were

1. Meteorolog., iv., 10. 2. Satyric., 34. 3. Epig., ii., 40. 4 Geoponica, vii., 6

pronounced likely to keep well. Hence, at Athens, and in other parts of Greece, there was a feast in honor of Bacchus on the eleventh day of the month Anthesterion, when the westerly winds had generally set in, at which the produce of the preceding vintage was first tasted.[1] In order to allure customers, various tricks appear to have been practiced by the ancient wine-dealers; some, for instance, put the new vintage into a cask that had been seasoned with an old and high-flavored wine; others placed cheese and nuts in the cellar, that those who entered might be tempted to eat, and thus have their palates blunted before they tasted the wine. The buyer is recommended by Florentinus to taste the wines he proposes to purchase during a north wind, when he will have the fairest chance of forming an accurate judgment of their qualities.[2]

VARIETIES OF ANCIENT WINES.

The ancient wines were, for the most part, designated according to the places where they grew; but occasionally they borrowed the appellation of the grapes from which they were made; and the name of the vine, or vineyard, stood indiscriminately for that of the wine. When very old, they received certain epithets indicative of that circumstance, as *σαπρίας*, *consulare*, *Opimianum*. But as it sometimes happened that by long keeping they lost their original flavor, or acquired a disagreeably bitter taste, it was not unusual to introduce into them a portion of must, with the view of correcting these defects: wine thus cured was called *vinum recentatum*. The wine presented to persons of distinction was termed *γεοούσιος*,[3] or *honorarium*. Such was the rich sweet wine, of which Ulysses had twelve amphoræ given him by Maron, and which was so highly valued by the donor that he kept it carefully concealed from all his household, save his wife and the intendant of his stores, as its attractions were not easily resisted.

None of the more generous wines were reckoned fit for drinking before the fifth year, and the majority of them were kept for a much longer period. The thin white wines are stated by Galen to have ripened soonest, acquiring, first, a certain degree of sharpness, which, by the time they were ten years old, gave place to a grateful pungency, if they did not turn acid within the first four years. Even the strong and dry white wines, he remarks, notwithstanding their body, were liable to acescency after the tenth year, unless they had been kept with due care; but if they escaped this danger, they might be preserved for an indefinite length of time. Such was the case more especially with the Surrentine wine which continued raw and harsh until about twenty years old, and afterward improved progressively, seldom contracting any unpleasant bitterness, but retaining its qualities unimpaired to the last, and disputing the palm of excellence with the growths of Falernum.[4] The tramarine wines which were imported into Italy were thought to have attained a moderate age in six or seven years; and such as were strong enough to bear a sea voyage were found to be much improved by it.[5]

The lighter red wines (*vina horna*, *fugacia*) were used for common

1. Sympos., iii., quæst. 7.
2. Geoponica, vii., 7.
3. Il., iv., 259.
4. *Oribas.*, Coll. Med., v., 6.
5. *Plin.*, Nat. Hist., xiv., 18.

drinking, and would seldom endure longer than from one vintage to another, but in good seasons they would sometimes be found capable of being preserved beyond the year. Of this description we may suppose that Sabine wine to have been which Horace calls upon his friend to broach when four years old,[1] although in general the proper age of the Sabinum was from seven to fifteen years; and the poet has abundantly shown, in other parts of his works, that he knew how to value old wine, and was seldom content with it so young. The stronger dark-colored wines, when long kept, underwent a species of decomposition (*cariem vetustatis*), from the precipitation of part of the extractive matter which they contained. This, and the pungency (*acumen*) which such wines acquired, were justly esteemed the proofs of their having arrived at their due age. The genuine flavor of the vintage was then fully developed, and all the roughness of its early condition was removed. From the mode, however, in which the ancient wines were preserved, a greater or less in spissation took place, and, if we may depend on the statement of Pliny, this was most observable in the more generous kinds, and the taste became disagreeably bitter, obscuring the true flavor of the liquor. Wine of a middle age was therefore to be preferred, as being the most wholesome and grateful;[2] but in those days, as well as ours, it was the fashion to place the highest value on whatever was rarest, and an extravagant sum was often given for wines which were literally not drinkable. Such seems to have been the case with the famous vintage of the year in which L. Opimius Nepos was consul, being the 633d from the foundation of the city, when, from the great warmth of the summer, all the productions of the earth attained an uncommon degree of perfection. Velleius Paterculus, who flourished 150 years afterward, denies that any of it was to be had in his time;[3] but both Pliny and Martial, who were considerably posterior to that historian, describe it as still inexhausted at the time when they wrote. The former, indeed, admits that it was then reduced to the consistence of honey, and could only be used in small quantities for flavoring other wines, or mixing with water.[4] Reckoning the original price to have been one hundred *nummi*, or sixteen shillings and sixpence for the amphora, he calculates that, according to the usual rate of Roman interest, a single ounce of this wine, at the time of the third consulate of Caligula, when it had reached its 160th year, must have cost at least one *nummus*, or twopence, which would make the price of the quart amount to six shillings and sixpence English.[5]

As the ordinary wines of Italy were produced in great abundance, they were often sold at very moderate prices. Columella's reduced estimate would make the cost about fourpence per gallon; but we find from Pliny that, when Licinius Crassus and Julius Cæsar were consuls, an edict was issued by them, prohibiting the sale of Greek and Aminean wine for eight *ases* the amphora, which would be less than one penny a gallon; and the same author asserts, on the authority of Varro, that, at the time of Metellus's triumph, the *congius*, a somewhat smaller measure than our gallon, was to be bought for a single *as*, or about three farthings English. With these very low prices, however, it is not easy to reconcile the statement

1. Carm., i., 9, 7.
2. Hist. Nat., xxiii., 1.
3. Hist. Rom., ii., 7.
4. Hist. Nat xiv., 4
5. *Langwith's* Observations on Arbuthnot's Tables of Ancient Coins, &c., p. 37

of Cicero as to the rate of duties that were occasionally levied on wines Thus one of the charges of maladministration brought against M. Fonteius was that he had raised an undue sum of money in this manner; but Cicero proves the practice to have been by no means unusual, and mentions, among other instances, that of Titurius, who had exacted not less than sixteen sestertii, or two shillings and sevenpence English for the amphora, on the entry of wines into Toulouse[1] which would be upward of four times the amount of the prices last quoted.

EXCURSUS VII.

GREEK WINES.

Among the Greek wines, the earliest of which we have any distinct account is the *Maronean*, probably the production of the territory of that name on the coast of Thrace, or of Ismarus, near the mouth of the Hebrus, where Ulysses received the supply which he carried with him on his voyage to the land of the Cyclops. It was a black, sweet wine; and from the evident delight with which Homer enlarges on its virtues, we may presume it to have been of the choicest quality. He describes it as "rich, unadulterate, and fit drink for gods," and as so potent that it was usually mixed with twelve measures of water.[2] Pliny mentions the growths of *Maronea* as being still in high estimation in his time, and of so strong a nature that they were commonly drunk much diluted, namely, with eight parts of water to one of wine; and we collect from Dr. Sibthorpe's observations that one of the species of grapes now cultivated in the island of Zante is called *maronites*;[3] the color, however, is white. Other parts of Thrace were famous for their wines, but Ismarus seems to have longest maintained its credit.[4] The black wine of Sciathos, mentioned by one of the poets, must have been of a much lighter quality, as it was drunk with only an equal measure of water.

The *Pramnian*, which was a red, but not a sweet wine, appears to have been of equal antiquity; for we find Hecamede, under the direction of Nestor, preparing a copious draught of it for Machaon when he received the wound in his shoulder.[5] According to certain writers, the *Pramnian* was derived from the island Icaria, where there was a rocky hill of that name; others describe it as the growth of Ephesus or Lesbos; while some, again, suppose that the appellation was intended to express its durable quality, *quasi παραμένιος*, or denoted a particular grape from which it was made.[6] Be this as it may, we have sufficient authority for pronouncing it to have been a strong, hard, astringent liquor, and perhaps we shall not err much if we compare it to our common Port wine. It was neither sweet nor thick, but austere, and remarkably potent and durable; in all which particulars it perfectly resembled the modern growth to which we have ventured to assimilate it. Like Port, too, it was much commended for its medicinal uses, and on that account was sometimes called *pharmacites*. The Athenians, however, would seem to have had no relish for a beverage of this character; for Aristophanes tells us "that they disliked

1. Hist. Nat., xiv., 4; xviii., 3.
2. Od., ix., 248.
3. *Walpole's* Collection, i., 293.
4. *Ovid*, Fast., iii., 409. *Virg.*, Georg., ii., 35
5. Il., xi., 780.
6. *Athenæus*, i., 24.

those poets who dealt in the rough and horrible as much as they abominated the harsh *Pramnian* wine, which shrivelled the features and obstructed the digestive organs." But in these respects it was far exceeded, if we may rely on the testimony of Alexis, by the *Corinthian* wine, which to drink, he says, was actual torture.[1] In the age of Pliny, the *Pramnian* was still a noted growth of the vicinity of Smyrna.

It was in the luscious sweet wines that the Greeks surpassed all other nations, and to this class the commendations of their later poets must be regarded as chiefly applying. They were, for the most part, the products of the islands of the Ionian and Ægean Seas, where the cultivation of the vine was assiduously practiced, and where the finest climate, and the choicest soils and exposures, gave to its fruit an uncommon degree of excellence. *Lesbos*, *Chios*, and *Thasos* in particular, seem each to have contended for the superiority of its growths; but several of the other islands, such as *Corcyra*, *Cyprus*, *Crete*, *Cnidos*, and *Rhodes*, yielded wines which were much esteemed for their sweetness and delicacy, and it was from them that the greater part of Europe was supplied, till a comparatively recent period, with the richest sweet wines.

It has been already observed that these wines were not white, in the proper acceptation of the term, but rather of a straw or amber color, according to their greater or less age. This hue they would naturally derive from their being fermented along with the skins of the grapes, which were used in their ripest state, or after they had become partially dried, and which, being generally of the muscat sort, would impart a grateful perfume to the liquor, a quality on which the Greeks placed a due value, as may be seen from the frequent allusions to it by their poets. The exquisite aroma of the *Saprian*, which was probably Chian wine matured by great age, has been noticed in the preceding excursus. The *Lesbian* wine would seem to have been less odorous, but to have possessed a delicious flavor, for it is said to have deserved the name of ambrosia rather than of wine, and to have been like nectar when old.[2] Horace terms the *Lesbian* an "innocent" wine,[3] but it was the prevailing opinion among the ancients that all sweet wines were less injurious to the head, and less apt to cause intoxication, than the strong dry wines. By Pliny, however, the growths of *Chios* and *Thasos* are placed before the *Lesbian*, which, he affirms, had naturally a saltish taste; but the *Clazomenian*, which came from the coast of Ionia, and which was less adulterated with sea water, is said to have been preferable to all the others, on account of its purer flavor. The *Thasian* was a generous sweet wine, ripening slowly, and acquiring by age a delicate odor of the apple. The *Chian*, again, is, by some writers, described as a thick, luscious wine; and that which grew on the craggy heights of *Ariusium*, extending three hundred stadia along the coast, is extolled by Strabo as the best of all Greek wines.[4] From Athenæus we learn that the produce of the *Ariusian* vineyards was usually divided into three distinct species, a dry wine, a sweetish wine, and a third sort of a peculiar quality, thence termed *αὐτόκρατον*.[5] All of them seem to have been excellent of their kind, and they are frequently

1. Ὁ γὰρ Κορίνθιος βασανισμὸς ἔστι.—*Athenæus*, i., 24.
2. *Athenæus*, i., 22
3. Carm. i., 17, 21.
4. Lib. xiv., c. 1
5. Lib. i., 25

alluded to in terms of the highest commendation.[1] The *Phanean*, which is extolled by Virgil as the king of wines, was also the product of the same island. The wines of *Naxos*, *Rhodes*, and *Cos*, on the other hand, were still more liable to the censure passed on the *Lesbian* in Pliny's time; and those of *Zacynthus* and *Leucadia* had the character of being heady. As the latter were prepared with gypsum, they were probably of a drier nature and more potent quality than the wines of the other islands.

Among the lighter wines, the *Mendean*, which most likely took its name from Mende, a town in Thrace, was a white wine, and of such moderate strength, that it bore dilution with only three parts of water. For the manufacture of it, the grapes, while still hanging on the vine, are said to have been sprinkled with elaterium, which was supposed to impart a peculiar softness to the wine. The *Argitis*, celebrated by Virgil for its extraordinary durability, and procured from a small grape abounding in juice, is also believed to have been a white wine.[2] If this conjecture be well founded, we may discover some analogy between it and the best growths of the Rhine, which are obtained from a small white grape, and are remarkable for their permanency. A little rough wine, named *Omphacites*, was procured in Lesbos and Thasos from a particular species of grape, which was gathered before it had attained its full maturity, and exposed to the sun three or four days previously to pressure. After the first fermentation was over, the casks were kept in a sunny situation till the wine was sufficiently ripened.[3]

The above are all the principal wines of Greece to which it is possible to assign distinctive characters. But, besides these indigenous growths, the Greeks were familiar with the produce of the African and Asiatic wines, of which several enjoyed a high reputation, and may be considered as the parent stocks from which the first Grecian vineyards were supplied. According to Florentinus, some of the Bithynian wines, but especially that procured from a species of grape called *mersites*, were of the choicest quality.[4] The wines of *Byblos*, in Phœnicia, on the other hand, vied in fragrancy with the Lesbian; and, if we may confide in the report of Athenæus, the white wines of *Mareotis* and *Tænia*, in Lower Egypt, were of almost unrivalled excellence. The former, which was sometimes called Alexandrean, from the neighboring territory, was a light, sweetish white wine, with a delicate perfume, of easy digestion, and not apt to affect the head, though the allusion of Horace to its influence on the mind of Cleopatra would seem to imply that it had not always preserved its innocuous quality.[5] The wine of *Meroë*, however, which was produced at the feast given to Cæsar by that voluptuous female, would appear to have been in still higher estimation, and to have borne some resemblance to the Falernian.[6] The *Tæniotic*, on the other hand, which derived its name from the narrow strip where it grew, was a gray or greenish wine (*ὑπόχλωρος*), of a greater consistence and more luscious taste than the Mareotic, but accompanied with some degree of astringency, and a rich aromatic odor. The wine of *Antylla*, also the produce of the vicinity of Alexandrea, was the only remaining growth, from among the numerous vine-

1. Eclog., v., 71. *Sil. Ital.*, vii., 210.
2. Georg., ii., 99.
3. *Dioscorides*, v., 12.
4. Geoponica, v., 2.
5. Carm i., 37, 14.
6. *Lucan.*, Phars., x., 163

yards which flourished in Egypt, that attained any degree of celebrity. Pliny commends the *Sebennytic* wine, which he describes as made from three kinds of grapes, but without affording the means of determining its peculiar quality.

On the mountain *Tmolus*, in Lydia, a brown sweet wine was produced, which is classed by Virgil and Galen among the first-rate growths, but described by Pliny as too luscious to be drunk by itself, and as chiefly used for flavoring and correcting the harshness of other wines. The *Scybellites*, so called from the place of its growth in Galatia, is only noticed by Galen on account of its thickness and extreme sweetness. The *Abates*, which was a wine of Cilicia, appears from his report to have been a sweetish wine of a red color. The *Tibenum*, *Arsynium*, and *Titucazenum*, are enumerated by the same author among the lighter growths of his native country: the two first were probably dry red wines; the latter is described as a sweet wine, but not very rich or high-colored. They ripened the soonest of all the Asiatic wines.

EXCURSUS VIII.

PRINCIPAL WINES OF THE ROMANS.

During the early ages of the republic, it is doubtful whether the Romans were much accustomed to the use of wine; for the constant predatory warfare with the neighboring states, in which they were engaged, must have prevented them from giving that attention to their vineyards which was necessary for bringing the produce to any degree of perfection. Romulus directed milk to be used for the libations to the gods; and a posthumous law of Numa forbade the sprinkling of the funeral pile with wine,[2] merely, as Pliny conceives, on account of its scarcity. That the vine, however, was partially cultivated in those times, may be inferred from the fact of Mezentius, king of Etruria, having been paid in wine for the succor which he afforded the Rutilians in their war against the inhabitants of Latium. It was not till the six hundredth year of the city, if the assertion of the author just quoted be correct, that the Italian wines came into such vogue as to be deemed superior to those of all other countries.

Few parts of Italy proved unfriendly to the vine; but it flourished most in that portion of the southwestern coast, to which, from its extraordinary fertility and delightful climate, the name of *Campania felix* was given. Concerning the extent of the territory in question, there is some difference of opinion among ancient authors, in consequence of the various boundaries that were successively assigned to it;[3] but Pliny and Strabo, who have given the fullest account of its geography, confine the appellation to the level country reaching from Sinuessa to the promontory of *Sorrento*, and including the *Campi Laborini*, from which the present name *Terra di Lavoro* is derived. The exuberant produce of the rich and inexhaustible soil of the whole of this district, which is so happily exposed to the most genial breezes, while it is sheltered by the Apennines from all the colder

1. *Lucan.*, Phars., x., 161. 2. "Vino rogum ne respergito."—H. N., xiv., 12.
3. "C. Peregrini Diss. de pluribus Campaniis veterum," in *Græv.*, Thes. Antiq Ital., ix., 2.

winds, has called forth the eulogies of every writer who has had occasion to mention it. There the earth yields its choicest fruits almost unbidden, "ipsa volentia rura," refusing not even the growths of the torrid zone;[1] and if the inhabitants too often remain insensible to the advantages of their situation, the traveller can not fail to be charmed with the luxuriant display of vegetable life which bursts upon his sight. From this district, then, the Romans obtained those vintages which they valued so highly, and of which the fame extended to all parts of the world. In ancient times, indeed, the hills by which the surface is diversified seem to have formed one continued vineyard; and every care was taken to maintain the choice quality of the produce. With respect to the locality and designation of particular celebrated spots, much controversy has arisen among critics. Florus speaks of *Falernus* as a mountain,[2] and Martial describes it under the same title;[3] but Pliny, Polybius, and others denominate it a field or territory (*ager*); and as the best growths were styled indiscriminately *Massicum* and *Falernum*, Peregrini concurs with Vibius in deciding that *Massicus* was the proper appellation of the hill which rose from the Falernian plain. By a similar mode of reasoning it might be inferred from the term "*arvis*," which occurs in conjunction with "*Massicus*," in the splendid description of the Falernian vineyards given by Silius Italicus, that the epithet *Massicus* was applicable to more level grounds.

The truth seems to be, that the choicest wines were produced on the southern declivities of the range of hills which commence in the neighborhood of the ancient Sinuessa, and extend to a considerable distance inland, and which may have taken their general name from the town or district of *Falernum*; but the most conspicuous or the best exposed among them may have been the *Massicus*; and as, in process of time, several inferior growths were confounded under the common denomination of Falernian, correct writers would choose that epithet which most accurately denoted the finest vintages. If, however, it be allowable to appeal to the analogy of modern names, the question as to the locality will be quickly decided; for the mountain that rises from the Rocca di Mondragone, which is generally allowed to point to the site of ancient Sinuessa, is still known by the name of *Monte Massico*. That the *Massic* wines were grown here is sufficiently proved by the testimony of Martial, who describes them as the produce of the Sinuessan vineyards. At a short distance to the east, and on the slope of the adjacent ridge, are two villages, of which the upper is called *Falciano a monte*, and the lower *Falciano a basso*. Here was the ancient *Faustianum*, of which *Falciano* is a corruption.

The account which Pliny has furnished of the wines of Campania is the most circumstantial, and, as no one had greater opportunities of becoming familiar with the principal growths of his native country, doubtless the most correct. "Augustus, and most of the leading men of his time," he informs us, "gave the preference to the *Setine* wine that was grown in the vineyards above Forum Appii, as being of all kinds the least apt to

1. Cotton has been cultivated on the plain of Sorrento with so much success as to furnish in one year (1812) to the amount of 60,000 bales.—*Chateauvieux*, Lettres écrites d'Italie, tom. ii., p. 59.

2. Lib. i., c. 16. 3. Epig. xii., 57.

injure the stomach. Formerly, the *Cæcuban*, which came from the poplar marshes of Amyclæ, was most esteemed; but it has lost its repute, partly from the negligence of the growers, and partly from the limited extent of the vineyard, which has been nearly destroyed by the navigable canal that was begun by Nero from Avernus to Ostia. The second rank used to be assigned to the growths of the *Falernian* territory, and, among them, chiefly to the *Faustianum*. The territory of *Falernum* begins from the Campanian bridge, on the left hand as you go to Urbana, which has been recently colonized and placed under the jurisdiction of Capua by Sylla; the *Faustian* vineyards, again, are situated about four miles from the village, in the vicinity of Cediæ, which village is six miles from Sinuessa. The wines produced on this soil owe their celebrity to the great care and attention bestowed on their manufacture; but latterly they have somewhat degenerated from their original excellence, in consequence of the rapacity of the farmers, who are usually more intent upon the quantity than the quality of the vintages. They continue, however, in the greatest estimation, and are, perhaps, the strongest of all wines, as they burn when approached by a flame. They are of three kinds, namely, the dry, the sweet, and the light Falernian. Some persons class them somewhat differently, giving the name of Gauranum to the wine made on the tops of the hills, of Faustianum to that which is obtained from the middle region, and reserving the appellation of Falernian for the lowest growths. It is worthy of remark that none of the grapes which yield these wines are at all pleasant to the taste."[1]

With respect to the first of the above-mentioned wines, it is surprising that, notwithstanding the high commendation of Augustus, the *Setinum* is never once mentioned by Horace, although he has expatiated with all the fervor of an amateur on the other first-rate growths of his time. Perhaps he took the liberty of differing from the imperial taste in this particular, as the Setine was a delicate light wine, and he seems to have had a predilection for such as were distinguished by their strength. Both Martial and Juvenal, however, make frequent mention of it; and Silius Italicus declares it to have been so choice as to be reserved for Bacchus himself, "*ipsius mensis reposta Lycæi.*" Galen commends it for its innocuous qualities. It was grown on the heights of Sezza,[2] and, though not a strong wine, possessed sufficient firmness and permanency to undergo the operation of the fumarium; for we find Juvenal alluding to some which was so old that the smoke had obliterated the mark of the jar in which it was contained.[3]

The *Cæcuban*, on the other hand, is described by Galen as a generous, durable wine, but apt to affect the head, and ripening only after a long term of years.[4] In another place he remarks that the Bithynian white wine, when very old, passed with the Romans for Cæcuban, but that in this state it was generally bitter and unfit for drinking.[5] From this analogy we may conclude that, when new, it belonged to the class of rough, sweet wines. It appears to have been one of Horace's favorite wines, of which he speaks, in general, as reserved for important festivals.[6] After

1. Hist. Nat., xiv., 6. 2. *Mart.*, Epig., x., 74. 3. Sat., v., 34.
4. *Athenæus*, i., 27. 5. *Oribasius*, v., 6.
6. Carm., i., 37; Epod., ix., 1; Carm., iii., 28.

the breaking up of the principal vineyards which supplied it, this wine would necessarily become very scarce and valuable, and such persons as were fortunate enough to possess any that dated from the Opimian vintage would preserve it with extraordinary care.[1] In fact, we are told by Pliny, in a subsequent book, that it was no longer grown, "*Cæcuba jam non gignuntur*," and he also alludes to the Setine wine as an article of great rarity.[2] The *Fundanum*, which was the produce of the same territory, if, indeed, it was a distinct wine, seems to have partaken of the same characters, being, according to Galen's report, strong and full-bodied, and so heady that it could only be drunk in small quantity.

There can be little doubt that the excellence of these wines is to be attributed chiefly to the loose volcanic soils on which they were produced. Much also depended on the mode of culture; and it is more than probable that the great superiority of the growths of the Falernian vineyards was, in the first instance, owing to the vines there being trained on *juga*, or low frames formed of poles,[3] instead of being raised on poplars, as was the case in several of the adjacent territories. Afterward, when the proprietors, in consequence of the increasing demand for their wines, became desirous to augment the quantity, they probably adopted the latter practice, and, forcing the vines to a great height, sacrificed the quality of the fruit. Two facts bearing on this point, and deserving of particular attention, as they show in the clearest manner how much the characters of wine may be modified by slight variations of the seasons, are noticed by Galen. "There are," he observes, "two sorts of Falernian, the dry and the sweetish, which latter is produced only when the wind continues in the south, during the vintage; and from the same cause it also becomes of a deeper hue (*μελάντερος*); but in other circumstances the wine obtained is dry, and of a yellowish color (*αὐστηρὸς καὶ τῷ χρώματι κιρρός*)."[4] The operation of the same causes will be found to effect a similar change in the character of several of our modern vintages.

No wine has ever acquired such extensive celebrity as the *Falernian*, or more truly merited the name of "immortal"[5] which Martial has conferred upon it. At least, of all ancient wines, it is the one most generally known in modern times; for, while other eminent growths are overlooked or forgotten, few readers will be found who have not formed some acquaintance with the Falernian; and its fame must descend to the latest ages, along with the works of those mighty masters of the lyre who have sung its praises. But, although the name is thus familiar to every one, scarcely any attempt has been made to determine the exact nature and properties of the liquor; and little more is understood concerning it, than that the ancients valued it highly, kept it until it became very old, and produced it only when they wished to regale their dearest friends. At this distance of time, indeed, and with the imperfect data we possess, no one need expect to demonstrate the precise qualities of that or any other wine of antiquity; though, by collating the few facts already stated with some other particulars which have been handed down to us respecting the Falernian vintages, the hope may reasonably be indulged of our being

1. *Mart.*, Epig., iii., 26.
2. Hist. Nat., xxiii., 1.
3. *Varro*, De Re Rustica, i., 8.
4. *Athenæus*, i., 21.
5. Epig., ix., 95.

able to make some approach to a more correct estimate of their true characters, and of pointing out, at the same time, those modern growths to which they have the greatest resemblance.

In the first place, all writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state that it could not be drunk with pleasure, but required to be kept a great number of years before it was sufficiently mellow. Horace even terms it a "fiery" wine, and calls for water from the spring to moderate its strength;[1] and Persius applies to it the epithet "*indomitum*," probably in allusion to its heady quality.[2] From Galen's account, it appears to have been in best condition from the tenth to the twentieth year; afterward it was apt to contract an unpleasant bitterness; yet we may suppose that, when of a good vintage, and especially when preserved in glass bottles, it would keep much longer without having its flavor impaired. Horace, who was a lover of old wine, proposes, in a well-known ode,[3] to broach an amphora which was coeval with himself, and which, therefore, was probably not less than thirty-three years old, as Torquatus Manlius was consul in the six hundred and eighty ninth year from the foundation of the city, and Corvinus, in honor of whom the wine was to be drawn, did not obtain the consulate till 723 A.U.C. As he bestows the highest commendation on this sample, ascribing to it all the virtues of the choicest vintages, and pronouncing it truly worthy to be produced on a day of festivity, we must believe it to have been really of excellent quality. In general, however, it probably suffered, more or less, from the mode in which it was kept; and those whose taste was not perverted by the rage for high-dried wines, preferred it in its middle state. Thus Cicero, when animadverting on the style of the orations which Thucydides has introduced in his History, and which, he conceives, would have been more polished if they had been composed at a later period, takes occasion to illustrate the subject of his discourse by a reference to the effects of age upon wine. "Those orations," he remarks, "I have always been disposed to admire; but I neither would imitate them if I could, nor could I if I would, being in this respect like one who delights in Falernian wine, but chooses neither that which is so new as to date from the last consuls, nor that which is so old as to take the name of Annician or Opimian. Yet the wines so entitled are, I believe, in the highest repute; but excessive age neither has the suavity which we require, nor is it even bearable."[4] The same writer, supping one evening with Damasippus, had some indifferent wine presented to him, which he was pressed to drink, "as being Falernian forty years old." On tasting it, he pleasantly observed "that it bore its age uncommonly well."[5]

Among our present wines, we have no hesitation in fixing upon those of Xeres and Madeira as the two to which the Falernian offers the most distinct features of resemblance. Both are straw-colored wines, assuming a deeper tint from age, or from particular circumstances in the quality or management of the vintage. Both of them present the several varieties of dry, sweet, and light. Both of them are exceedingly strong and durable wines, being, when new, very rough, harsh, and fiery, and requiring

1. Carm., ii., 11.
2. Sat., iii., 3.
3. Carm., iii., 21.
4. Brut., 83.
5. *Macrob.*, Saturnal., ii., 3.

to be kept about the same length of time as the Falernian, before they attain a due degree of mellowness. Of the two, however, the more palpable dryness and bitter-sweet flavor of the Sherry might incline us to decide that it approached most nearly to the wine under consideration; and it is worthy of remark, that the same difference in the produce of the fermentation is observable in the Xeres vintages as that which Galen has noticed with respect to the Falernian, it being impossible always to predict with certainty whether the result will be a dry wine, or a sweetish wine resembling Paxarete. But, on the other hand, the soil of Madeira is more analogous to that of the Campagna Felice, and thence we may conclude that the flavor and aroma of its wines are similar. Sicily, which is also a volcanic country, supplies several growths, which an inexperienced judge would very readily mistake for those of the former island, and which would, in all probability, come still nearer to them in quality, if more pains were bestowed upon the manufacture. Another point of coincidence is deserving of notice. Both Xeres and Madeira are, as is well known, infinitely improved by being transported to a hot climate; and latterly it has become a common practice, among the dealers in the island, to force the Madeira wines by a process which is absolutely identical with the operation of the *fumarium*. It may, perhaps, be objected, that the influence of heat and age upon these liquors, far from producing any disagreeable bitterness, only renders them sweeter and milder, however long they may be kept; but, then, in contrasting them with the superannuated wines of the Romans, we must make allowance for the previous preparations, and the effect of the different sorts of vessels in which they are preserved. If Madeira or Sherry, but particularly the latter, were kept in earthen jars until it was reduced to the consistence of honey, there can be little doubt that the taste would become so intensely bitter, that, to use the expression of Cicero, we should condemn it as intolerable.

The *Surrentine* wines, which were the produce of the Aminean grapes, were, in like manner, of very durable quality, "firmissima vina," as Virgil designates them; and, on account of their lightness and wholesomeness, were much commended for the use of convalescents. They are stated by Pliny to have been grown only in vineyards, and consequently the vines which yielded them could not have been high-trained. Their exemption from the fault of bitterness, which most of the other wines acquired by long keeping, has already been stated.[1] But Athenæus, upon the authority of Galen, observes, that they remained always thin and weak, and never ripened thoroughly, from the want of sufficient body. In their early state they appear to have been very harsh and sharp to the taste; and Tiberius used to allege that the physicians had conspired to raise their fame, but that, in his opinion, they only merited the name of generous vinegar. In these respects they may be compared to some of the secondary growths of the Rhine, which, though liable at first to the imputation of much acidity, will keep a long time, and continue to improve to a certain extent, but never attain the oily smoothness that characterizes the first-rate wines. The wine of Capua resembled the Surrentine.[2]

Such were the wines of the Campania Felix and adjacent hills, of which

1. Excurs. vi. 2. *Athen.*, i., 21.

most frequent mention is made, and concerning which the fullest particulars have been transmitted. Respecting certain other growths, as the *Calenum*, *Caulinum*, and *Spatanum*, our information is of a more imperfect nature. We only know that the vintages of Cales are much praised by Horace, and described by Galen as lighter, and more grateful to the stomach than the Falernian, while those of the latter territories are pronounced to have been little, if at all, inferior to that celebrated wine

As the soils of the Campania of Rome partake of the same nature, and present many excellent exposures for the vine, some good wines were there produced, but none of them equal in quality to those which we have just been reviewing. The *Albanum*, which grew upon the hills that rise to the south, in view of the city, is ranked by Pliny only as a third-rate wine; but, from the frequent commendation of it by Juvenal and Horace, we must suppose it to have been in considerable repute, especially when matured by long keeping.[1] It was sweet and thick when new, but became dry when old, seldom ripening properly before the fifteenth year. The wine of *Labicum* occupied the middle station between the Falernian and the Alban. The *Signinum*, on the other hand, is said to have been so rough and astringent that it was chiefly used as a medicine. All these were apparently white wines.

Among the lighter growths of the Roman territory, the *Sabinum*, *Nomentanum*, and *Venafranum* were among the most agreeable. The first seems to have been a thin table-wine, of a reddish color, attaining its maturity in seven years. The *Nomentan*, however, which was also a delicate claret wine, but of a fuller body, is described as coming to perfection in five or six years. The wine of *Spoletum*, again, which was distinguished by its bright golden color, was light and pleasant.

In the arrangement of Pliny, a fourth class of wines was formed by the *Sicilian* vintages. Of these, the *Mamertinum*, which came from the neighborhood of Messina, and is said to have been introduced at public entertainments by Julius Cæsar, was a light and slightly astringent wine; but the wines of *Tauromenium*, being of a similar quality, were often substituted for it. The *Pollium*, or *Pollæum*, of Syracuse, which was of the sweet class, is noticed by several authors as a first-rate wine, being the produce of a particular grape called *biblia*, so named from the town of Bibliæ, in Thrace. Of the wines of the southwestern part of the island, whence the best growths are now supplied, no mention appears to be made among the ancient writers.

EXCURSUS IX.

DILUTION OF ANCIENT WINES.

Amphictyon is said to have issued a law, directing that pure wine should be merely tasted at the entertainments of the Athenians; but that the guests should be allowed to drink freely of wine mixed with water, after dedicating the first cup to Jupiter the Saviour, to remind them of the salubrious quality of the latter fluid. However much this excellent rule

1. *Hor.*, Carm. iv., 11. *Juv.*, xiii., 214.

may have been occasionally transgressed, it is certain that the prevailing practice of the Greeks was to drink their wines in a diluted state. Hence a common division of them into πολύφοροι, or strong wines, which would bear a large admixture of water, and ὀλιγόφοροι, or weak wines, which admitted of only a slight addition. To drink wine unmixed was held disreputable, and those who were guilty of such excess were said to act like Scythians (ἐπισκυθίσθαι). To drink even equal parts of wine and water, or, as we familiarly term it, half and half, was thought to be unsafe, and, in general, the dilution was more considerable, varying according to the taste of the drinkers and the strength of the liquor, from one part of wine and four of water, to two of wine and four, or else five parts of water, which last seems to have been the favorite mixture.

From the account which Homer gives of the dilution of the Maronean wine with twenty measures of water, and from a passage in one of the books ascribed to Hippocrates, directing not less than twenty-five parts of water to be added to one part of old Thasian wine,[1] some persons have inferred that these wines possessed a degree of strength far surpassing any of the liquors with which we are acquainted in modern times, or of which we can well form an idea. But it must be remembered that the wines in question were not only inspissated, but also highly seasoned with various aromatic ingredients, and had often contracted a repulsive bitterness from age, which rendered them unfit for use till they had been diffused in a large quantity of water. If they had equalled the purest alcohol in strength, such a lowering as that above described must have been more than enough; but the strong heterogeneous taste which they had acquired would render further dilution advisable, and, in fact, they may be said to have been used merely for the purpose of giving a flavor to the water. In the instance cited from Hippocrates' works, the mixture with Thasian wine is prescribed for a patient in fever, and can therefore be regarded as nothing more than a mild diluent drink.

Since water, then, entered so largely into the beverages of the ancients, neither labor nor expense was spared to obtain it in the purest state, and to insure an abundant supply from those fountains and streams which were thought to yield it of the most grateful and salubrious quality. In order more effectually to dissolve those wines which had become inspissated by age, the water was sometimes purified by boiling, and, when the solution was completed, the liquor was strained through a cloth, in order to free it from any impurities which it might have contracted.[2] As this operation, however, was apt to communicate an unpleasant taste, or, at least, to deprive them of their natural flavor, such persons as were nice in the management of their wines adopted the expedient of exposing them to the night air, which was thought to assist their clarification without impairing their other virtues.[3] That the liquors which had undergone these processes would be rendered more potable and grateful than before, may be readily conceived; but we are not prepared to fall in with the opinion of Bacci, who pronounces them to have been superior in color, in brightness, and in richness to our modern Malmsies and other sweet

1. Τοῦτο δὲ, Θάσιον οἶνον παλαιὸν πέντε καὶ εἴκοσιν ὕδατος καὶ ἕνα οἶνον δίδου.—De Morb., iii., 30. 2. *Mart.*, Epig. xii., 61. 3. *Hor.*, Serm. ii., 4.

wines.[1] Such methods were by no means calculated to enhance any of those qualities in good wine, and it is obvious that the repeated transfusions and changes of temperature must have tended to deaden and dissipate a great portion of the aroma, on the retention of which the excellence of all wines so materially depends.

As the wines thus diluted were frequently drunk warm, hot water became an indispensable article at the entertainments of the ancients. Whether the Greeks and Romans were in the habit of taking draughts of hot water by itself at their meals, is a point which, though of no great importance, has been much discussed by grammarians, without ever being satisfactorily determined. When we find the guests at an entertainment, or the interlocutors in an ancient drama, calling for hot and tepid water (*θερμὸν καὶ μετάκερας*[2]), it does not follow that this was to be drunk unmixed; the water so required might be merely for diluting their wines, or for the purposes of ablution. So far, indeed, was mere hot water from being considered a luxury by the Romans, as some have absurdly imagined to be the fact, that we find Seneca speaking of it as fit only for the sick, and as quite insufferable to those who were accustomed to the delicacies of life.[3] In certain conditions of the stomach, however, as in that which arises from too free indulgence in the pleasures of the table, or from the use of gross and indigestible food, it can not be denied that hot water will allay the uneasy feelings more effectually than cold; and, as the Romans were notorious for their intemperance in eating, we shall probably find in this circumstance the true explanation of their frequent calls for that sort of beverage.

Such of the citizens as had no regular establishment were dependent for their daily supply of hot water on the *thermopolia*, or public houses, in which all kinds of prepared liquors were sold.[4] These places of entertainment, which were frequented in much the same way as our modern coffee-houses, appear to have existed in considerable number even during the republic, as we meet with frequent allusions to them in the comedies of Plautus. In the reign of Claudius they attracted the attention of the government, having probably become obnoxious by the freedom of conversation which prevailed in them; for an edict was issued ordering the suppression of taverns, where people met together to drink, and forbidding the sale of hot water and boiled meats under severe penalties.[5] This mandate, however, like many of the other arbitrary acts of that emperor, would seem to have been little regarded, and was probably soon repealed; for, in a subsequent age, we find Ampelius, the prefect of Rome, subjecting these places of public resort to new regulations, according to which they were not allowed to be opened before ten o'clock of the forenoon, and no one was to sell hot water to the common people; but it is evident that the rage for warm drinks continued as prevalent as ever; for the historian who relates the above-mentioned circumstance observes, in another place, when speaking of the luxurious habits and capricious conduct of the higher classes, that, "When they have called for hot water, if a slave has been tardy in his obedience, he is instantly chastised with three hundred

1. De Naturali Vinorum Hist., Romæ, 1596, p. 92.
2. *Athenæus*, iii., 96.
3. Epist. 79.
4. *Plautus*, Pseudol., ii., 4.
5. *Dio Cassius*, lx., 6, vol ii., p. 945, ed. *Reimar.*

ashes; but, should the same slave commit a willful murder, the master will mildly observe that he is a worthless fellow, but that, if he repeat the offence, he shall not escape punishment."[1]

EXCURSUS X.

ICED LIQUORS.

THE ancients were also accustomed to have their beverages cooled and iced in various ways. Both Galen and Pliny have described the method which is still employed in tropical climates to reduce the temperature of water, by exposing it to evaporation, in porous vessels, during the night-time; and a simile in the Book of Proverbs[2] seems to warrant the conclusion that the custom of preserving snow for summer use must have prevailed among Oriental nations from the earliest ages. That it was long familiar to the Greeks and Romans is abundantly certain. When Alexander the Great besieged the town of Petra in India, he is reported to have ordered a number of pits to be dug, and filled with snow, which, being covered with oak branches, remained for a long time undissolved.[3] A similar expedient is noticed by Plutarch, with this difference, that straw and coarse cloths are recommended instead of oaken boughs.[4] The Romans adopted the same mode of preserving the snow which they collected from the mountains, and which, in the time of Seneca, had become an important article of merchandise at Rome, being sold in shops appropriated to the purpose, and even hawked about the streets.

At first the only mode of employing snow was by fusing a portion of it in the wine or water which was to be cooled; and this was most conveniently effected by introducing it into a strainer (*colum nivarium*), which was usually made of silver, and pouring the liquor over it. But as the snow had generally contracted some degree of impurity during the carriage, or from the reservoirs in which it was kept, the solution was apt to be dark and muddy, and to have an unpleasant flavor from the straw; hence those of fastidious taste preferred ice, which they were at pains to procure from a great depth, that they might have it as fresh as possible. A more elegant method of cooling liquors came into vogue during the reign of Nero, to whom the invention was ascribed; namely, by placing water which had been previously boiled in a thin glass vessel surrounded with snow, so that it might be frozen without having its purity impaired. It had, however, been long a prevailing opinion among the ancients, as we may collect from Aristotle, Galen, and Plutarch, that boiled water was most speedily converted into ice; and the experiments of modern chemists would seem to prove that this doctrine was not altogether without foundation. At all events, the ice so obtained would be of a more compact substance than that procured from water which had not undergone the process; and this was sufficient to justify the preference.

1. *Ammian. Marcellin.*, xxviii., 4.
2. Ch. xxv., ver. 13.
3. *Athenæus* iii. 35.
4. Sympos., vi., quæst. 6

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[*Carm.* denotes the Odes, and *Serm.* the Satires. The other abbreviations need no explanation.]

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Charon, satelles Orci, Carm. ii., 18, 34.

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Circe. Circes pocula, Epist. i., 2, 23. Circen vitream, Carm. i., 17, 20. Circa volente, Epod., xvii., 17.

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Cotiso. Cotisonis Daci agmen occidit, Carm. iii., 8, 18.

Cous. Coa fæcula, Serm. ii., 8, 9. Coo (sc. *vino*) albo, Serm. ii., 4, 29.

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Cyprius. Cypria trabe, Carm. i., 1, 13. Cypriæ merces, Carm. iii., 29, 60.

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Danaus. Danai infame genus, Carm. ii., 14, 18; puellas, Carm. iii., 11, 23.

Dardanus (*Trojanus*). Dardanæ genti, Carm. i., 15, 10. Dardanas turres, Carm. iv., 6, 7.

Daunias militaris, Carm. i., 22, 14.

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Daunus aquæ pauper, Carm. iii., 30, 11. Dauni Apuli regna, Carm. iv., 14, 26.

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Decius homo novus, Serm. i., 6, 20.

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Delius Apollo, Carm. iii., 4, 64. Deliæ deæ tutela, Carm. iv., 8, 33. Deliis foliis, Carm. iv., 3, 6.

Dellius (*Q.*). Ad eum, Carm. ii., 3.

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Delphi. Delphos Apolline insignes, Carm. i., 7, 3. Delphis sortilegis, Epist. ad Pis., 219.

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Dorius. Dorium carmen, Epod., ix., 6.

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Drusus Genaunos vicit, Carm. iv, 14, 10. Drusum Rætis bella sub Alpibus gerentem, Carm. iv., 4, 18.

E.

Echionius. Echioniæ Thebæ, Carm. iv., 4, 64.

Edoni, Carm. ii., 7, 27.

Electra, Serm. ii., 3, 140.

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Empedocles, Epist. i., 12, 20; ardentem frigidus Ætnam insiluit, Epist. ad Pis., 465.

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Ennius (*Q.*) pater nunquam, nisi potus, ad arma prosiluit dicenda, Epist. i., 19, 7; et sapiens et fortis et alter Homerus, Epist. ii., 1, 50. Enni versus, Serm. i., 10, 54; lingua patrium ditavit sermonem, Epist. ad Pis., 56; in scenam missus magno cum pondere versus, ib., 259.

Eous. Eois partibus, Carm. i., 35, 31; fluctibus, Epod., ii., 51.

Ephesos, Carm. i., 7, 2.

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Erycinus. Erycina ridens, Carm. i., 2, 33.

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Euias exsomnis stupet, Carm. iii., 25, 9.

Euius non levis monet Sithoniis, Carm. i., 18, 9; dissipat curas, Carm. ii., 11, 17.

Eumenides. Eumenidum capillis intorti angues, Carm. ii., 13, 36.

Eupolis, Serm. i., 4, 1; *eum secum portavit Horatius.* Serm. ii., 3, 12.

Europa (Agenoris filia) tauro doloso credidit niveum latus, Carm. iii., 27, 25. Europe vilis, Carm. iii., 27, 57.

Europa (orbis terrarum pars). Europen ab Afro secernit liquor, Carm. iii., 3, 47.

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Euterpe, Carm. i., 1, 33.

Eutrapelus (*P. Volumnius*), Epist. i., 18, 31.

F.

Fabia (tribus), Epist. i., 6, 52.

Fabius. Fabium loquacem, Serm. i., 1, 14.

Fabricius (*C.*), Carm. i., 12, 40.

Fabricius. A Fabricio ponte, Serm. ii., 3, 36.

Falernus. Falernum (sc. *vinum*), Serm. ii., 8, 16; interiore nota. Carm. ii., 3, 8. Falerni severi partem, Carm. i., 27, 10; ardentis pocula, Carm. ii., 11, 19; nota Chio commista, Serm. i., 10, 24; veteris, Serm. ii., 3, 115; bibuli potores, Epist. i., 18, 91. Falerno diluta Hymettia mella, Serm. ii., 2, 15. Falerna vitis, Carm. iii., 1, 43; fæce, Serm. ii., 4, 55. Falerno musto, Serm. ii., 4, 19. Falernæ vites, Carm. i., 20, 10. Falernis uvis, Carm. ii., 6, 19. Falerni fundi mille jugera, Epod., iv., 13.

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Favonius. Favoni grata vice, Carm. i., 4, 1.

Febres. Febrium nova cohors, Carm. i., 3, 30.

Ferentinum, Epist. i., 17, 8.

Ferentum. Ferenti humilis pingue arvum, Carm. iii., 4, 16.

Feronia, Serm. i., 5, 24.

Fescenninus. Fescennina carmina, Epist. ii., 1, 145.

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Flavius, Flavi ludum, Serm. i., 6, 72.

Florus (*Julius*) ad eum, Epist. i., 3; et Epist., ii., 2.

Forentum. Forenti humilis pingue arvum, Carm. iii., 4, 16.

Formiæ. Formiarum mœnia, Carm. iii., 17, 6.

Formianus. Formiani colles, Carm. i., 20, 11.

Forum Appi differtum nautis, cauponibus atque malignis, Serm. i., 5, 3.

Fufidius, Serm. i., 2, 12.

Fufius ebrius, Serm. ii., 3, 60.

Fundanius (*C.*). Fundani, Serm. i., 10, 42; Serm. ii., 8, 19.

Fundi, Serm. i., 5, 34.

Furia. Furiam, Serm. ii., 3, 141. Furiæ dant alios torvo spectacula Marti, Carm. i., 28, 17. Furiarum voces, Serm. i., 8, 45. Furiis malis, Serm. ii., 3, 135.

Furialis. Furiale caput, Carm. iii., 11, 17.

Furius, vid. *Bibaculus.*

Furnius, Serm. i., 10, 86.

Fuscus, vid. *Aristius.*

G.

Gabii. Gabios, Epist. i., 15, 9; puerum natum, Epist. ii., 2, 3; cum iis ictum fœdus a Tarquinio Superbo, Epist. ii., 1, 25.

Gades, Carm. ii., 6, 1; Epist. i., 11, 7. Gadibus remotis, Carm. ii., 2, 11.

Gætulus leo, Carm. i., 23, 10. Gætulo murice, Epist. ii., 2, 181. Gætulas syrtes, Carm. ii., 20, 15.

Galæsus. Galæsi flumen dulce pellitis ovibus, Carm. ii., 6, 10.

Galatea. Ad eam, Carm. iii., 27.

Galli. 1. *Galliæ incolæ:* Gallos fracta cuspide pereuntes, Serm. ii., 1, 14.—2. *Gallo-Græci:* Galli canentes Cæsarem, Epod., ix., 18.

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Gallina Threx, Serm. ii., 6, 44.

Gallonius. Galloni præconis mensa, Serm. ii., 2, 47.

Ganymedes. Ganymede flavo, Carm. iv., 4, 4.

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Garganus. Garganum nemus, Epist. ii., 1, 202.

Gargilius, Epist. i., 6, 58.

Gargonius (*C.*) hircum olet, Serm. i., 4, 91.

Geloni ultimi, Carm. ii., 20, 19. Gelonos intra præscriptum equitare exiguis campis, Carm. ii., 9, 23; pharetratos, Carm. iii., 4, 35.

Genauni. Genaunos, implacidum genus, Carm. iv., 14, 10.

Genius, qui comes natale astrum tem

perat, Epist. ii., 2, 187; diurno vino placari cœpit, Epist. ad Pis., 210. Genium floribus et vino piabat, Epist. ii., 1, 144; cras mero curabis et porco bimestri, Carm. iii., 17, 14; per Genium te obsecro, Serm. i., 7, 95.

Germania horrida, Carm. iv., 5, 26; fera, Epod., xvi., 7.

Geryon. Geryonen ter amplum, Carm. ii., 14, 8.

Getæ, Carm. iv., 15, 22; rigidi, Carm. iii., 24, 11.

Gigantes. Gigantum impia cohors, Carm. ii., 19, 22.

Glaucus Lycius, Serm. i., 7, 17.

Glycera (*Horatii amica*). Glyceræ vocantis multo ture, Carm. i., 30, 3; meæ lentus amor me torret, Carm. iii., 19, 28; de ea, Carm. i., 19.

Glycon. Glyconis invicti membra, Epist., i., 1, 30.

Gnatia lymphis iratis exstructa, Serm. i., 5, 93.

Gnidos, vid. *Cnidos.*

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Gracchus (*Tib.*), Epist. ii., 2, 89.

Græcia (Helenen) repetet multo milite, Carm. i., 15, 6; memor Castoris et magni Herculis, Carm. iv., 5, 35; collisa Barbariæ longo duello, Epist. i., 2, 7; positis bellis nugari cœpit, Epist. ii., 1, 93; capta, ib., 156.

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Graius. Graiorum fortium præmia, Carm. iv., 8, 4. Graiis, Epist. i., 19, 90; dedit Musa ingenium, Epist. ad Pis., 223. —Graia manus victorum, Epod., x., 12. Graiæ Camenæ, Carm. ii., 16, 38.

Gratia cum Nymphis audet ducere choros, Carm. iv., 7, 5; nudis juncta sororibus, Carm. iii., 19, 16. Gratiæ solutis zonis, Carm. i., 30, 6. Gratiæ decentes Nymphis junctæ, Carm. i., 4, 6; segnes nodum solvere, Carm. iii., 21, 22.

Grosphus (*Pompeius*), Epist. i., 12, 22. Pompei prime meorum sodalium, Carm. ii., 7, 5; ad eum, Carm. ii., 16.

Gyges (unus ex Gigantibus) centimanus, Carm. ii., 17, 14; testis mearum sententiarum, Carm. iii., 4, 69; Carm. ii., 17, 14.

H.

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Hadrianus. Hadriano mari, Carm. i., 16, 4.

Hædus. Hædi orientis impetus, Carm iii., 1, 28.

Hæmonia. Hæmoniæ nivales campi, Carm. i., 37, 20.

Hæmus. Hæmo gelido, Carm. i., 12, 6.

Hagna. Hagnæ polypus, Serm. i., 3, 40.

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Hasdrubal a C. Claudio Nerone devictus, Carm. iv., 4, 38. Hasdrubale interemto, ib., 72.

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Hecate. Hecaten, Serm. i., 8, 32.

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Hectoreus. Hectoreis opibus, Carm. iii., 3, 28.

Helena Lacæna, Carm. iv., 9, 16. Helenæ fratres lucida sidera, Carm. i., 3, 2; infamis, Epod., xvii., 41. Helenen hospitam, Carm. i., 15, 2; ante Helenam, Serm. i., 3, 107.

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Hercules vagus, Carm. iii., 2, 9; impiger, Carm. iv., 8, 30; delibutus atro Nessi cruore, Epod., xvii., 30. Herculis ritu, Carm. iii., 14, 1; efficacis, Epod., iii., 17; armis ad postem fixis, Epist. i., 1, 5. Herculem vinci dolentem, Carm. iv., 4, 62. Hercule amico dives, Serm. ii., 6 13.

Herculeus labor, Carm. i., 3, 36. Herculea manu, Carm. ii., 12, 6.

Hermogenes Tigellius (*M.*) morosus, Serm. i., 3, 3; cantor atque optimus modulator, Serm. i., 3, 129. Hermogenis Tigelli morte, Serm. i., 2, 3.

Herodes. Herodis palmeta pinguia, Epist. ii., 2, 184.

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Hippolytus. Hippolytum pudicum Carm. iv., 7, 26.

Hirpinus (*Quinctius*). Ad eum, Carm. ii., 11; et Epist. i., 16.

Hispanus. Hispanæ oræ vetus hostis, Carm. iii., 8, 21. Hispana ab ora repetit Cæsar Penates, Carm. iii., 14, 3.

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Hora, quæ rapit almum diem, Carm. iv., 7, 8.

Horatius, Epist. i., 14, 5. Horati vatis modorum, Carm. iv., 6, 44.

Hyades tristes, Carm. i., 3, 14.

Hydaspes (Indiæ fluvius) fabulosus, Carm. i., 22, 8.

Hydaspes (servus Indus) fuscus, Serm. ii., 8, 14.

Hydra. Non Hydra secto corpore firmior vinci dolentem crevit in Herculem, Carm. iv., 4, 61. Hydram diram, Epist. ii., 1, 10.

Hylæus nimius mero, Carm. ii., 12, 6.

Hymettius. Hymettiæ trabes, Carm. ii., 18, 3. Hymettia mella, Serm. ii., 2, 15.

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I.

Iapetus. Iapeti genus, Carm. i., 3, 27.

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Iarbita. Iarbitam rupit Timagenis æmula lingua, Epist. i., 19, 15.

Iber peritus me discet, Carm. ii., 20, 20. Iberis loricis, Carm. i., 29, 15.

Iberia ferax venenorum, Epod., v., 21. Iberiæ feræ bellum, Carm. iv., 5, 28; duræ tellus, Carm. iv., 14, 50.

Ibericus. Ibericis funibus, Epod., iv., 3.

Iberus. Iberi pisces, Serm. ii., 8, 46.

Icarius. Icariis fluctibus, Carm. i., 1, 15.

Icarus. Icaro Dædaleo ocior, Carm. ii., 20, 13.

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Iliacus. Iliacum carmen, Epist. ad Pis., 129. Iliacos muros, Epist. i., 2, 16. Iliacas domos, Carm. i., 15, 36.

Ilion. Ilio sub sacro bella, Carm. iii., 19, 4; cremato, Carm. iv., 4, 53; usto, Epod., x., 13.

Ilios non semel vexata, Carm. iv., 9, 18. Ilio, Carm. i., 15, 33. Ilion fatalis incestusque judex et mulier peregrina vertit, Carm. iii., 3, 18, 37.

Iliona. Ilionam edormit, Serm. ii., 3, 61.

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Ilius. Iliæ matres, Epod., xvii., 11; turmæ, C. S., 37.

Illyricus. Illyricis undis, Carm. i., 28, 22.

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Italia, Carm. i., 37, 16. Italiæ tutela præsens, Carm. iv., 14, 43; ruinis, Carm. iii., 5, 40; fruges pleno diffundit Copia cornu, Epist. i., 12, 29.

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J.

Janus pater, Epist. i., 16, 59; matutine pater, Serm. ii., 6, 20.—De *templo Jani:* Janum, Epist. i., 20, 1. Quirini vacuum duellis clausit, Carm. iv., 15, 9; pacis custodem, Epist. ii., 2, 255.—De *vico Jani Romæ:* ad Janum medium res mea fracta est, Serm. ii., 3, 18. Janus summus ab imo, Epist. i., 1, 54.

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Jocus, Carm. i., 2, 34.

Juba. Jubæ tellus, Carm. i., 22, 15.

Judæus. Apella, Serm. i., 5, 96. Judæi, Serm. i., 4, 140. Judæis curtis, Serm. i., 9, 70.

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Julius. Julium sidus, Carm. i., 12, 47. Julia edicta, Carm. iv., 15, 22.

Juno Afris amica, Carm. ii., 1, 25; matrona, Carm. iii., 4, 59. Junonis in honorem, Carm. i., 7, 8; sacra, Serm. i., 3, 11. Junone elocuta gratum, Carm. iii., 3, 17.

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Justitia potens, Carm. ii., 17, 15; soror fidei, Carm. i., 24, 6.

L.

Labeo. Labeone insanior, Serm. i., 3, 82.

Laberius. Laberi mimi, Serm. i., 10. 6.

Lacænus. Lacæna Helene, Carm. iv., 9, 16. Lacænæ (sc. *mulieris*) more comam religata, Carm. ii., 11, 24; adulteræ (*Helenæ*) famosus hospes, Carm. iii., 3, 25.

Lacedæmon patiens, Carm. i., 7, 9.

Lacedæmonius. Lacedæmonium Tarentum, Carm. iii., 5, 56.

Lacon fulvus, Epod., vi., 5. Laconi Phalanto, Carm. ii., 6, 11.

Laconicus. Laconicas purpuras, Carm. ii., 6, 11.

Lælius (*C.*), Serm. ii., 1, 65. Læli mitis sapientia, ib., 72.

Laertiades. Laertiaden, Carm. i., 15, 21. O Laertiade, Serm. ii., 5, 59.

Læstrigonius. Læstrigonia amphora, Carm. iii., 16, 34.

Lævinus (*P. Valerius*). Lævino mallet honorem, quam Decio mandare populus, Serm. i., 6, 19. Lævinum Valeri genus, ib., 12.

Lalage. Lalagen meam canto, Carm. i., 22, 10; dulce ridentem et dulce loquentem, ib., 23.

Lamia (*Q. Ælius*). Lamiæ pietas et cura, Epist. i., 14, 6. Lamiæ dulci, Carm. i., 36, 7; ad eum, Carm. i., 26; Carm. iii., 27.

Lamia (*monstrum*). Lamiæ pranæ vivum puerum extrahat alvo, Epist. ad Pis., 340.

Lamus. Lamo vetusto, Carm. iii., 17, 1

Lanuvinus. Lanuvino ab agro, Carm iii., 27, 3.

Laomedon, Carm. iii., 3, 22.

Lapithæ. Lapithas sævos, Carm. ii., 12, 5; cum Lapithis Centaurea rixa, Carm. i., 18, 8.

Lar. Ante Larem proprium vescor, Serm. ii., 6, 66. Laribus, Carm. iv., 5, 34; ex voto catenam donasset, Serm. i., 5, 66; æquis immolet porcum, Serm. ii., 3, 165. Lares patrios, Epod., xvi., 19; renidentes, Epod., ii., 66; si ture placaris et horna fruge avidaque porca, Carm iii., 23, 4; mutare, C. S., 39.

Larissa. Larissæ opimæ campus. Carm. i., 7, 11.

Latinus. Latini patris, Serm. i., 10, 27; sanguinis, Epod., vii., 4. Latinæ legis, Carm. iv., 14, 7. Latinum nomen, Carm. iv., 15, 13; carmen, Carm. i., 32, 3. Latinis fidibus, Epist. i., 3, 12; Epist. ii., 2, 143; verbis, Serm. i., 10, 20. Latinæ (sc. *feriæ*), Epist. i., 7, 76.

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Latona. Latonæ puerum, Carm. iv., 6, 37. Latonam Jovi dilectam, Carm. i., 21, 3; curva lyra recines, Carm. iii., 28 12.

Laurens aper, Serm. ii., 4, 42.

Laverna pulchra, Epist. i., 16, 60.

Lebedus, Epist. i., 11, 7.

Leda. Ledæ pueros, Carm. i., 12, 25.

Lenæus, Carm. iii., 25, 19.

Leo. Leonis vesani stella, Carm. iii., 29, 19; momenta, Epist. i., 10, 16.

Lepidus (*Q. Æmilius*), Epist. i., 20, 22.

Lepos, Serm. ii., 6, 72.

Lesbius. Lesbii (sc. *vini*) innocentis pocula, Carm. i., 18, 21; cf. Epod., ix., 34. Lesbium pedem, Carm. iv., 6, 35. Lesbio plectro, Carm. i., 26, 11.

Lesbos nota, Epist. i., 11, 1.

Lesbous. Lesboo civi, Carm. i., 32, 5. Lesboum barbiton, Carm. i., 1, 34.

Lethæus. Lethæa vincula, Carm. iv., 7, 27.

Leuconoe. Ad eam, Carm. i., 11.

Liber, Carm. i., 16, 7; audax prœliis, Carm. i., 12, 21; metuendus thyrso, Carm. ii., 19, 7; ornatus viridi tempora pampino vota bonos ducit ad exitus. Carm. iv., 8, 34; pater, Epist. ii., 1, 5 Liberi jocosi munera, Carm. iv., 15, 26 modici munera, Carm. i., 18, 7. Liberum, Carm. i., 32, 9; pressum Calibus, Carm. iv., 12, 14. Liber, Carm. iii., 21, 21.

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Libo. Libonis puteal, Epist. i., 19, 8.
Libra, Carm. ii., 17, 17.
Liburni. Liburnis (sc. *navibus*), Epod., i., 1; sævis, Carm. i., 37, 30.
Libya. Libyam, Carm. ii., 2, 10. Libya in media, Serm. ii., 3, 101.
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Licentia lasciva, Carm. i., 19, 3. Licentiæ evaganti, Carm. iv., 15, 10.
Licinius. Ad eum, Carm. ii., 10.
Licinus. Licino tonsori, Epist. ad Pis., 301.
Licymnia. Licymniæ crine, Carm. ii., 12, 23; dominæ, ib., 13.
Lipareus. Liparei Hebri nitor, Carm. iii., 12, 5.
Liris quieta aqua, Carm. i., 31, 7. Lirim innatantem Maricæ litoribus, Carm. iii., 17, 8.
Livius Andronicus. Livi scriptoris ævum, Epist. ii., 1, 62; carmina, ib., 69.
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Lollius (*Maximus*). Ad eum, Epist. i., 2 et 18.
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Lucanus aper, Serm. ii., 8, 6. Lucana pascua, Epod., i., 28; in nive, Serm. ii., 3, 234. Lucani Calabris saltibus adjecti, Epist. ii., 2, 178.
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Lucina, C. S., 15; vocata partubus adfuit, Epod., v., 6.
Lucretilis. Lucretilem amœnum sæpe mutat Lycæo Faunus, Carm. i., 17, 1.
Lucrinus. Lucrina conchylia, Epod., ii., 49; peloris, Serm. ii., 4, 32. Lucrino lacu, Carm. ii., 14, 3.
Lucullus (*L.*), Serm. i., 6, 40. Luculli milles, Epist. ii., 2, 26.
Lupus (*P. Rutilius*). Lupo famosis versibus cooperto, Serm. ii., 1, 68.
Lyæus. Lyæo uda tempora, Carm. i., 7, 22; jocoso, Carm. iii., 21, 16; dulci, Epod., ix., 38.
Lycæus. Lycæo mutat Faunus Lucretilem, Carm. i., 17, 2.
Lycambes. Lycambæ infido, Epod., vi., 13. Lycamben, Epist. i., 19, 25.
Lycia. Lyciæ dumeta, Carm. iii., 4, 62.
Lycidas. Lycidam tenerum, Carm. i., 4, 19.
Lycius. Lycias catervas, Carm. i., 8, 16.
Lycurgus. Lycurgi Thracis exitium, Carm. ii., 19, 16.
Lycus (*puer*). Lycum nigris oculis nigroque crine decorum, Carm. i., 32, 11.
Lycus (*senex*) invidus, Carm. iii., 19, 23. Lyco, ib., 24.
Lyde. Ad eam, Carm. iii., 11; et iii., 28
Lydia non erat post Chloen, Carm. iii., 9, 6. Lydiæ rejectæ janua, ib., 20; ad eam, Carm. i., 8.
Lydus. Lydorum quicquid Etruscos fines incoluit, Serm. i., 6, 1. Lydis tibiis, Carm. iv., 15, 30.
Lynceus oculorum acie excelluit, Epist. i., 1, 28.
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M.

Macedo (*Philippus*) diffindit portas urbium, Carm. iii., 16, 14.
Mæcenas (*C. Cilnius*), Carm. iv., 11, 20; Serm. i., 3, 64; Serm. i., 9, 43; Serm. ii., 3, 312; Serm. ii., 7, 33; Serm. ii., 6, 31; fecit iter Brundisium ad controversias Augusti et Antonii componendas, Serm. i., 5, 27, 31; lusum it, ib., 48; ei Horatius scripta sua probari vult, Serm. i., 10, 81. Augusti sigillum tenebat, Serm. ii., 6, 38; convivio a Nasidieno excipitur, Serm. ii., 8, 16, 22; ad eum, Carm. i., 1; i., 20; ii., 12; ii., 17; ii., 20; Carm. iii., 8; iii., 16; iii., 29; Epod., i.; Epod., iii.; Epod., ix.; Serm. i., 1; Serm. i., 6; Epist. i., 1; Epist. i., 7; Epist. i., 19.
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Mæonius Homerus, Carm. iv., 9, 5. Mæonii carminis, Carm. i., 6, 2.
Mætius, vid. *Tarpa.*
Mævius. In eum, Epod., x.
Maia. Maiæ almæ filius, Carm. i., 2, 43. Maia nate, Serm. ii., 6, 5.
Mamurrarum urbs, Serm. i., 5, 37.
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Scamander. Scamandri parvi frigida flumina, Epod., xiii., 14.

Scauri. Scauros insigni Camena referam. Carm. i., 12, 37.

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Sicanus. Sicana Ætna, Epod., xvii., 31.

Siculus. Sicula unda, Carm. iii., 4, 28; cf. Carm. iv., 4, 44. Siculum mare, Carm. ii., 12, 1. Siculi Epicharmi, Epist. ii., 1, 58; poëtæ (*Empedoclis*), Epist. ad Pis., 463; tyranni, Epist. i., 2, 58. Siculæ dapes, Carm. iii., 1, 18; vaccæ, Carm. ii., 16, 33, 34. Siculis fructibus, Epist. i., 12, 1.

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Silvanus. Silvani horridi dumeta, Carm. iii., 29, 23. Silvanum piabant lacte, Epist. ii., 1, 143. Silvane, tutor finium, Epod., ii., 22.

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Stesichorus. Stesichori graves Camenæ, Carm. iv., 9, 8.

Sthenelus sciens pugnæ, Carm. i., 15, 24; non solus pugnavit Musis dicenda prœlia, Carm. iv., 9, 20.

Stygius. Stygia unda, Carm. ii., 20, 8 Stygiis fluctibus, Carm. iv., 8, 25.

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Sybaris, Carm. i., 8, 2.

Sygambri feroces, Carm. iv. 2, 36; cæde gaudentes, Carm. iv., 14, 51.

Syrius. Syrio malobathro, Carm. ii., 7, 8.

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Syrus. Syra merce, Carm. i., 31, 12.

Syrus (vulgare apud Comicos servi nomen), Serm. i., 6, 38.

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Tænarus. Tænari invisi horrida sedes, Carm. i., 34, 10.

Tanais (fluvius) discors, Carm. iii., 29, 28. Tanain, Carm. iv., 15, 24.

Tanais (spado quidam), Serm. i., 1, 105.

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Tarentinus. Tarentino veneno, Epist. ii., 1, 107.

Tarentum ad finem Italiæ situm, Serm. i., 6, 105. Lacedæmonium, Carm. iii., 5, 56; molle, Serm. ii., 4, 34; imbelle, Epist. i., 7, 45. Tarenti sacri custos Neptunus, Carm. i., 28, 29.

Tarpa (*Sp. Metius*). Meti judicis aures, Epist. ad Pis., 387. Tarpa judice, Serm. i., 10, 38.

Tarquinius Superbus, regno pulsus, Serm. i., 6, 13. Tarquinii Superbi fasces, Carm. i., 12, 35.

Tartarus. Tartara habent Panthoiden, Carm. i., 28, 10.

Taurus (*T. Statilius*), Epist. i., 5, 4.

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Teius. Teia fide, Carm. i., 17, 18.

Telegonus. Telegoni parricidæ juga, Carm. iii., 29, 8.

Telemachus proles patientis Ulyssei, Epist. i., 7, 40.

Telephus (Herculis ex Auge filius, Teuthrantis patris adoptivi in Mysiæ regno successor) pauper et exsul, Epist. ad Pis., 96; movit nepotem Nereium, Epod., xvii., 8.

Telephus (juvenis Græcus). Telephi cervix rosea, Carm. i., 13, 1.

Tellus (*Terra*) injecta monstris suis dolet, Carm. iii., 4, 73; spicea donet corona Cererem, C. S., 22. Telluris juvenes, Carm. ii., 12, 7.

Tempe. Thessala, Carm. i., 7, 4; agitata Zephyris, Carm. iii., 1, 24; tollite laudibus, Carm. i., 21, 9.

Tempestas. Tempestatibus agna immolabitur, Epod., x., 24.

Terentius (*P.*) arte vincere dicitur, Epist. ii., 1, 59. Terenti fabula, Serm. i., 2, 20.

Teridates. Teridaten quid terreat, Carm. i., 26, 5.

Terminalis. Terminalibus festis, Epod., ii., 59.

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Teucer. Salamina patremque cum fugeret, Carm. i., 7, 21. Salaminius, Carm. i., 15, 23; primusve tela Cydonio direxit arcu, Carm. iv., 9, 17. Teucrum non violavit (*Ajax*), Serm. ii., 3, 204. Teucro duce et auspice nil desperandum, Carm. i., 7, 27.

Teucer (*adj.*). Teucro pulvere, Carm. iv., 6, 12.

Thaliæ. Argivæ fidicen doctor, Phœbe. Carm. iv., 6, 25.

Thaliarchus. Ad eum, Carm. i., 9.

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Thebanus. Thebanæ Semeles puer Carm. i., 19, 2; arcis conditor, Epist. ad Pis., 394. Thebanos modos, Epist. i., 3, 13.

Theoninus. Theonino dente, Epist. i., 18, 82.

Theseus non valet caro Pirithoo Lethea vincula abrumpere, Carm. iv., 7, 27.

Thespis, Epist. ii., 1, 163; ignotum tragicæ genus invenisse Camenæ dicitur et plaustris vexisse poëmata, Epist. ad Pis., 276.

Thessalus. Thessala Tempe, Carm. i., 7, 4. Thessalos ignes, Carm. i., 10, 15. Thessala portenta, Epist. ii., 2, 209. Thessalis venenis, Carm. i., 27, 21.

Thetis. Thetidis marinæ filius, Carm. i., 8, 14; Carm. iv., 6, 6. Thetide Dea natus, Epod., xiii., 12.

Thraca, *Thrace* (*Thracia*), Epist. i., 16, 13; Epist. i., 3, 3; bello furiosa, Carm. ii., 16, 5. Thracen candidam nive, Carm. iii., 25, 10, 11.

Thracius. Thraciæ animæ lintea impellunt, Carm. iv., 12, 2.

Thrax, Epist. i., 18, 36. Thracum est pugnare scyphis, Carm. i., 27, 2; impia pectora mollire, Epod., v., 14.—Thrax Gallina, Serm. ii., 6, 44.

Threicius. Threicio Aquilone, Epod., xiii., 3. Orpheo, Carm. i., 24, 13.

Thressa Chloe, Carm. iii., 9, 9.

Thurinus. Thurini Ornyti, Carm. iii., 9, 14.

Thyestes. Thyestæ cœna, Epist. ad Pis., 91. Thyesten iræ gravi exitio stravere, Carm. i., 16, 17.

Thyesteus. Thyesteas preces, Epod., v., 64.

Thyias. Thyiadas pervicaces, Carm. ii., 19, 9.

Thyoneus. Semeleius cum Marte non confundet prœlia, Carm. i., 17, 23.

Tiberinus lupus, Serm. ii., 2, 31. Tiberino flumine, Epist. i., 11, 4. Tiberinis undis, Carm. iii., 12, 6.

Tiberis flavus, Carm. iii., 3, 18; per brumam, Epist. i., 11, 19. Tiberim, Serm. i., 9, 18; Serm. ii., 1, 8; flavum, Carm. i., 2, 13; Carm. i., 8, 8; reverti quis neget? Carm. i., 29, 12; in Tiberi stabit, Serm ii., 3, 292.

Tiberius. Tiberi, Serm. ii., 3, 173.

Tibullus, vid. *Albius Tibullus.*

Tibur. Argeo colono positum, Carm. ii., 6, 5; supinum, Carm. iii., 4, 23; udum, Carm. iii., 29, 6; fertile, Carm. iv., 3, 10; vacuum, Epist. i., 7, 45. Romæ amem, Epist. i., 8, 12. Taburis mite solum, Carm. i., 18, 2; uvidi ripas, Carm. iv., 2, 31; tui densa umbra, Carm. i., 7, 21. Tibure Romam amem, Epist. i., 8, 12; natum puerum, Epist. ii., 2, 3.

Tiburs. Tiburte via, Serm. i., 6, 108. Tiburtia Picenis pomis cedent, Serm. ii., 4, 70.

Tigellius Sardus, Serm. i., 3, 3. Tigelli cantoris morte, Serm. i., 2, 3. Hermogenis, Serm i., 4, 71; Serm. i., 10, 80. Tigelli, Serm. i., 10, 90.

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Tillius, Serm. i., 6, 24 et 107.
Timagenes. Timagenis æmula lingua, Epist. i., 19, 15.
Timor, Carm. iii., 16, 15; Carm. iii., 1, 37.
Tiresias, Serm. ii., 5, 1.
Tisiphone. Tisiphonen vocat altera sævam, Serm. i., 8, 33.
Titanes. Titanas impios, Carm. iii., 4, 43.
Tithonus remotus in auras, Carm. i., 28, 8. Tithonum longa minuit senectus, Carm. ii., 16, 30.
Titius. Romana venturus in ora, Epist. i., 3, 9.
Tityos invito vultu risit, Carm. iii., 11, 21; raptor, Carm. iv., 6, 2. Tityi incontinentis jecur, Carm. iii., 4, 77. Tityon unda compescat, Carm. ii., 14, 8.
Torquatus (*L. Manlius*). Torquate, Epist. i., 5, 2. Torquato consule, Epod., xiii., 6; ad eum, Carm. iv., 7.
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Triquetrus. Triquetra prædia, Serm. ii., 6, 5.
Triumphus. Io Triumphe, Epod., ix., 21; cf. Carm. iv., 2, 49.
Triumviralis. Triumviralibus flagellis, Epod., iv., 11.
Trivicum. Trivici villa, Serm. i., 5, 79.
Troes. Troas male feriatos, Carm. iv., 6, 15.
Troja. Trojæ, Serm. ii., 5, 18; lacrimosa funera, Carm. i., 8, 14; iniqua castra, Carm. i., 10, 15; avitæ tecta, Carm. iii., 3, 60; alite lugubri fortuna tristi clade iterabitur, Carm. iii., 3, 61; altæ victor Achilles, Carm. iv., 6, 3; domitor, Epist. i., 2, 19; captæ post tempora, Epist. ad Pis., 141. Trojam canemus, Carm. iv., 15, 13; ardentem, C. S., 41. Troja capta, Serm. ii., 3, 191; de Trojæ excidio Nerei vaticinium, Carm. i., 15.
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Troilus. Troilon impubem, Carm. ii., 9, 15.
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Tullius (*Serv.*). Tulli ante potestatem, Serm. i., 6, 9.
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Tullus. Tullo consule, Carm. iii., 8, 12.
Turbo. Turbonis in armis, Serm. ii., 3, 310.
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Tydides atrox, Carm. i., 15, 28. Tydiden Palladis ope superis parem, Carm. i., 6, 16.
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Umber aper, Serm. ii., 4, 40.
Umbrenus. Umbreni sub nomine, Serm. ii., 2, 133.
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Vacuna. Vacunæ fanum putre, Epist i., 10, 49.
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Valgius Rufus (*T.*), Serm. i., 10, 82; ad eum, Carm. ii., 9.
Varia, Epist. i., 14, 3.
Varius (*L.*), Serm. i., 5, 40; acer forte epos ducit, Serm. i., 10, 44; probet hæc, Serm. i., 10, 81; ab Augusto liberaliter habitus est, Epist. ii., 1, 247. Vario, Epist. ad Pis., 55. Varium, Serm. i., 9, 23.
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